THE

digest



Sandra Payson by Alexander Brook (See Portrait Survey, Page 16)

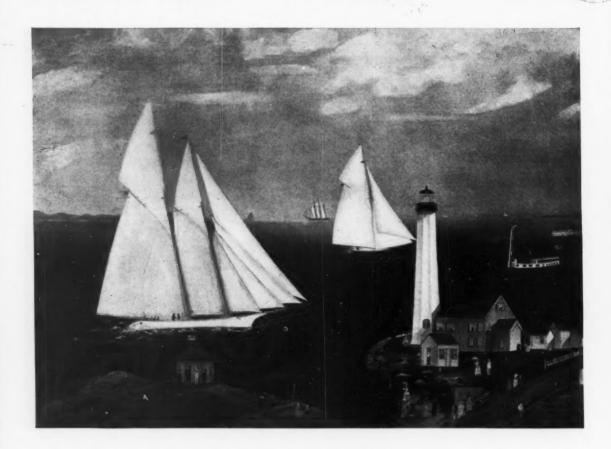
THE NEWS MAGAZINE OF ART

CENTS

19th Century American Paintings

DURING JUNE-JULY

CLIPPER SHIPS — STEAMERS — YACHTS



"NEW ENGLAND COAST"

Oil on Canvas. 24 x 34. c. 1870. Artist unknown.

The June-July issue of Panorama will be devoted to the Marines in this Exhibition.

HARRY SHAW NEWMAN GALLERY

AMERICAN PAINTINGS

150 LEXINGTON AVENUE at 30th STREET (THE OLD PRINT-SHOP) NEW YORK CITY

EXHIBITION

YEAR IN REVIEW

GROSZ - CURRY - IRISH PAINTINGS - FLOCH **MENKES - ROMANO - HIRSCH** RATKAI - TAUBES - DEHN

Through June 14

Associated American Artists **Galleries**

711 Fifth Avenue : New York City

Recent Paintings

by

BORIS DEUTSCH

COWIE GALLERIES BILTMORE HOTEL LOS ANGELES 13, CALIF.

HOWARD YOUNG

GALLERIES

Old and Modern **Paintings**

1 East 57th St. • New York

SUMMER GROUP EXHIBITION OILS . WATERCOLORS . SCULPTURE CONTEMPORARY ARTS 106 E. 57th St., N. Y.

THE ART DIGEST

Vol. 21. No. 17

PEYTON BOSWELL, JR., Editor

Associate Editors:

Josephine Gibbs

Assistant Editors:

Alonzo Lansford Judith Kaye Reed

Contributing Critics:

Arthur Millier Frank Caspers Rogers Bordley Margaret Breuning C. J. Bulliet Lawrence Dame

Circulation Manager: Marcia Hopkins

Advertising:

H. George Burnley

Edna Marsh

The Art Digest is published by The Art Digest, Inc. Printed in U.S.A. Peyton Boswell, Jr., President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, N. Y., under the Act of March 3, 1879. Subscriptions, \$4.40; single copies 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Not responsible for unsolicited manuscripts or photographs. Editorial and Advertising Offices, 116 East 59th St., N. Y. 22, N. Y. Telephone PLaza 9-7621.

Around the Galleries

SIR: Sorry for the delay in sending my renewal . . . the last thing I want to do is cancel my subscription to the DIGEST. For the past year I have lived here on the coast of Maine, and your magazine is almost as good as a round of the galleries.
—WILLIAM THON, Port Clyde, Maine.

Words and Phrases

SIR: The critics you employ to proclaim the qualities of the distortions pictured in the magazine cannot be sincere. They becloud the issue with words and phrases which have no meaning, attempting to place the work they praise on a plane above the understanding of ordinary mortals. You lean very heavily on the side of the imitators of a degraded European art. —FRED H. BRIGDEN, Glencairn, Ore.

Vacation from Art

SIR: I am taking a vacation from art magazines, finding beauty and inspiration in the written word or in a garden, where weeds and ugliness may be destroyed, not glorified. Thanks for writing me, and I may return from my vacation another year.

-FLORENCE C. HIGGINS, Roselle, N. J.

Keeping Up-to-Date

SIR: The DIGEST is helpful in keeping me up-to-date on present day trends. I wish you had more contact with Pacific Coast art and artists.

—ALICE M. ABECK, Berkeley, Calif.

Supports Evelyn Marie

Sir: Please tell Evelyn Marie Stuart not to pay attention to letters such as appeared in the May 1 DIGEST from Benjamin Ellis Tepper. It is the wail of another distractionist. Let her keep up her good work to combat the epidemic now prevailing in art circles. In my opinion, her articles are tops in the Digest,

—P. J. Herold, San Francisco.

"Twilight of Painting"

SIR: After a careful reading of Ives Gammell's recently published book, Twilight of Painting, my only comment is that the rather romantic title was ill chosen. According to his expressed estimate of contemporary painting, both modern and traditional, a better title would have been Nobody Can Paint.

FREDERICK THOMPSON, New York.

Contest of **New England**

First Prize ...

One-man show at Stuart Art Gallery, Boston; followed by one-man show at Seligmann Gallery, New York.

Also two preliminary

group shows at Stuart Art Gallery, Boston, for runners-up.

Jury

For further particulars

Dorothy Adlow Robert M. Coates Lawrence Dame **Bartlett H. Hayes** James S. Plaut

Stuart Art Gallery

455 Stuart Street

Boston, Mass.



'Circus People" (Oil)

A New Painting by

BEN MESSICK Famous Circus Painter

Write for illustrated booklet
OIL PAINTINGS . LITHOGRAPHS . DRAWINGS

The Francis Taylor Galleries

BEVERLY HILLS HOTEL
Sunset Bivd. C. R. 64795 Beverly Hills, Calif.

NOW ON EXHIBITION

PAINTINGS

by

SELECTED GROUP OF AMERICAN ARTISTS

MILCH GALLERIES 108 W. 57 ST. NEW YORK 19, N. Y.

ATTENTION

Artists of Ohio, Indiana, Michigan, Wisconsin, and Illinois

Governor Dwight H. Green of Illinois announces \$2900.00 in 13 prizes, with first prize of \$1000.00 and second prize of \$500.00

for oil paintings, water colors, prints, sculpture, and ceramics in the OLD NORTHWEST TERRITORY ART EXHIBIT

at the Illinois State Fair Springfield, Illinois August 8 to 17, 1947

Open to all professional artists who are residents of the above states

Exhibit to be chosen and prizes awarded by a nationally known jury on July 10. The choice will be approximately half conservative and half modern works.

Each artist may submit one work in each of the above classes, and sculpture to be limited to smaller pieces. Send for entry blanks to Conrad F. Becker, Business Administrator, Illinois State Fair, Fair Grounds, Springfield, Illinois.

Last day to send in entry cards: June 20.

Last day to receive exhibits at Springfield: July 1.

Jury meeting: July 10.

Prizes announced: August 7.

An illustrated catalogue of this exhibit will be published.



"Place du Tertre

IN CALIFORNIA

MODERN FRENCH MASTERS

RENOIR - UTRILLO - CHAGALL ROUAULT - DERAIN - MATISSE SISLEY - VLAMINCK - LAURENCIN

MODERN AMERICANS

RUSSELL COWLES - DAN LUTZ **MILLARD SHEETS - RICHARD HAINES** SUEO SERISAWA - LOREN BARTON

Ambassador Hotel

Los Angeles

A NEW QUARTERLY

Published by

THE LAUREL GALLERY

48 East 57th Street, New York City 22

CHRIS RITTER, Director

Tel. PLaza 8-2581

On Exhibition at the Gallery June 9 to 30

CONTENTS OF NUMBER ONE: ALL PRINTS SIGNED ORIGINALS

Joan Miro

FEMMES ET OISEAU DEVANT LA LUNE. Etching, 41/2 x 6, 1947

Anne Ryan

"NOW, EVER ALAKE, MY MASTER DEAR, I FEAR A DEADLY STORM". Color, wood engraving, illustration for "Sir Patrick Spens", 8 x 10, 1947

Stanley W. Hayter

NIGHT MOTH. Engraving, aquatint, and offset color, $3\frac{1}{2} \times 5\frac{1}{2}$, 1947

Reginald Marsh

DRUM MAJORETTE. Engraving, 6 x 12, 1940

George Constant

GRAPES AND A PEAR. Drypoint, 9 x 12, 1947

Will Barnet

STRANGE BIRDS. Lithograph, 12 x 14, 1947

Articles by Walter Pach and Howard Devree.

Format 14 x 17, boxed. Printing and handmade pa-per from the Hand Press of Douglass Howell. Limited

Price twenty-five dollars per copy, eighty-five dollars yearly subscription (four

numbers). to 300 numbered copies.

write or call for descriptive folder 22222222222222

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Ir., writing as an individual. Any reader is invited to take issue with what he says, Controversy revitalizes the spirit of art.

Before a Glass Wall

DICKENS would have called it a time of tension. Where people once crowded good-naturedly into subways, they now growl in irritation at each other's proximity; where once, in the distant twenties and even in the depression thirties, people liked people, they now reject dogmatically all those without their own self-contained points of view. Perhaps Hiroshima was fortunate to have The Bomb drop, instead of enduring the strain of pessimistic expectation. More and more sharply the line of demarcation between left and right etches itself into our daily lives—until it would appear there is no room for the honest liberal, who finds himself futilely defending his ideals of humanism against the cross-fire of partisan intolerance before a glass-brick wall.

Lately, letters-to-the-editor indicate that the guy in the middle can't possibly win—a modern reproduction in the DIGEST alienates ten conservative readers; a traditional repro-

duction will cost ten modern readers.

Some of us who prefer failure to hypocrisy, can find comfort in paraphrasing Spinoza: You cannot combat an emotion with reason; you can only combat it with another emotion. Both emotion and reason tell me that everything in life is not black or white; there is such a thing as a half-tone.

A Plea for Tolerance

DR. GRACE L. McCann Morley, director of the San Francisco Museum, is one of the most intelligent and energetic leaders in American cultural life. Her influence, overlapping the walls of her own active museum, has been felt throughout the country and even abroad (through Unesco), and whenever her crusading spirit draws her into a controversy, she always fights fairly, openly and within the ethics of mature reasoning. Therefore, it is with a feeling of pride that I turn over the bulk of my editorial page to her letter against the stand of the American Artists Professional League on the State Department's collection of modern paintings. My own rebuttal follows; it is brief and so simply worded that it should be comprehensible to even those who mis-read my previous editorials.

By Dr. Grace L. McCann Morley

"I am profoundly shocked by the reactionary attitude on the State Department collection which continues in the Digest pages given to the American Artists Professional League. I cannot conceive trying to stop all exhibitions of American art abroad because one group was not included in the given exhibition.

"I saw the collection in November-December in Paris, when it was part of the huge international contemporary exhibition presented for Unesco Month there. As an American I had no

reason to be ashamed of the collection.

"It is a rather well balanced collection, and the general level of quality is high. One could say it is fairly representative of art developments in this country. It did not attempt to include art of formula, painting that copies older European styles, or that looks only to the past. That naturally has no interest for such exhibitions—especially for export.

"There are some abstractions, but hardly as many as would

offer a proportionate representation of that expression's present importance in contemporary art here. The greater part is simply good U. S. contemporary art of no extreme tendency, but definitely 'creative modern' in the best sense.

"However, though I consider the collection good—despite the limitations in money for buying it—my distress at the short-sightedness and intolerance of the League is prompted by more fundamental issues. How can these people pretend to support American art, and yet fight to suppress an authentic and competently recognized manifestation of it? Do they not realize that the recognition of our art as part of our cultural relations abroad with a place in the official structure of our government's policy is far more important than quarrels among artists?

"Surely it is short-sighted and destructive to urge suppressing art because you yourself do not appear in an exhibition. Moreover, it is criminal to drag in irrelevant accusations on political grounds, and to encourage the sources of intolerance and ignorance by openly accepting their support and approving it in such a controversy. The real issue is not this kind of art or that, but *American art*. We have an art. Let us be proud of it, whatever form it assumes, provided it is recognized as creative by competent authorities.

"Artists who may not agree with individual points of view expressed in this collection should, nevertheless, rejoice on principle that our contemporary art is owned and has been exhibited by our State Department—and has been favorably

received abroad.

"I suppose you have some connection with the League since you give them some pages. Can you not awaken their leadership to the larger issues involved? I am sure their membership, whatever their personal styles and beliefs in art, cannot include many who follow them in this intolerant, reactionary and destructive point of view, obviously so contrary to our professed profound beliefs in this country."

EDITOR'S NOTE:—The American Artists Professional League, the largest artists' organization in the United States, has an independent department each issue in the DIGEST. The word "independent" is used in its most simple form. The League has absolutely no voice in the editorial policy of the DIGEST; and the DIGEST exercises no editorial control over the League pages. Similarly, I suppose, Dorothy S. Thackrey of the New York Post or Roy Howard of the World-Telegram do not approve of everything their columnists write. Regarding the State Department Collection, it is my personal opinion that the League pulled a serious boner. It may appear strange to some to read two points of view in the same periodical—but at least it is not totalitarian.

FEDERATION PROTESTS:—The American Federation of Arts, holding its 37th annual convention at the Metropolitan Museum, officially registered its protest against the State Department's cancellation of the exhibition of modern American paintings abroad. Under the leadership of Hudson D. Walker, it adopted a resolution praising the government for initiating such a program and urging the resumption of the interrupted tour. Maybe it is not too late for such a powerful voice to have effect in Washington. At least we can hope.

ART DIGEST-June 1, 1947

Page	Page
Regarding Boston 8	Randall Davey Exhibits15
Chicago Artists' Annual 9	Master Drawings16
Joan Miro Exhibition10	Portrait Survey16
Post-war Japanese Art10	Berlin Newsletter17
Honored by the American Academy11	57th Street in Review18, 19, 30, 31
Paintings by Printmakers11	Henry De Geofrey Exhibits19
Los Angeles Artists' Annual12	The Dirty Palette24
Moholy-Nagy Memorial13	The Art Book Library27
Bayer of the Bauhaus13	Where To Show28
Leo Amino Sculpture14	Summer School News32, 33, 34

MUSEUM OF NON-OBJECTIVE PAINTING

24 EAST 54th STREET

OPEN SUNDAYS 12-6 DAILY EXCEPT MONDAYS 10-6 NO ENTRANCE FEE

MOHOLY-NAGY MEMORIAL EXHIBITION

MAY 15-JULY 10

THE SOLOMON R. GUGGENHEIM FOUNDATION

through june 7

pierre matisse

41 east 57th street

new york 22

HE SEASON IN GALLERIES 32 East 58 Street, New York

SEASONS HIGHLIGHTS

AT

KOOTZ 15 EAST 57

LEGER • BAZIOTES
BEARDEN • BROWNE
GOTTLIEB • HARE HOLTY . MOTHERWELL BRAQUE

PICASSO

Through June

ROSENBERG GALLERIES

16 East 57th Street, New York

Established 1878

19th and 20th Century French and American Paintings

Through June

EY | JESUS REYES OF MEXICO

June 2-27

KLEEMANN

65 EAST 57

Regarding Boston

By Lawrence Dame

BOSTON:-The first St. Botolph Club American Watercolor Exhibition which has just closed (May 31) was a brilliant success (see May 15 DIGEST). As a cross-section of national life and manners, as a pot-pourri of various techniques ranging from academic to abstract, as the first conglomerate offering of coast-to-coast painters seen here for many years, it attracted thousands under the sponsorship of an ancient Boston social organization.

Split three ways in hanging—at the St. Botolph Club, the Robert C. Vose Galleries and the Doll & Richards Gallery-200 paintings in straight watercolor, in gouache and in tempera cen-

tered round prizewinners.

The club featured Edward Klauck of New York, winner of the \$200 St. Botolph prize, with his combination of conventional form and bright-colored, symbolic background, called, after its circus theme, Between the Acts. Charles Hopkinson's honorable mention piece, from a Boston studio, proved to be an abstract winter landscape, mellow in color, zestful in spirit. Unusual in pattern after Breughel and in rich color was Bertha de Hellebranth's Hungarian farm scene, stressing a group of workers resting after bread and tokay. Carroll Bill's Taxco, with the Borda cathedral looming tawny and grand, was reminiscent of English watercolor technique, such as Brangwyn might use under a certain restraint. In a nocturne of Gloucester, highly idealized, Robert Atherton distinguished himself.

Vose honored Stuart Davis' \$100 George Hallowell prize winner, a neat mixture of jigsaw pieces called Ana, but put the spotlight, with reason, upon Karl Zerbe's extraordinarily vivid Mexican church. Zerbe stopped just short of going haywire with Chinese white limn the ecclesiastical outlines, dabbed warm, or rather hot colors here and there for accent, and placed a lazy figure or two in the foreground. Californian Phil Dike's honorable mention piece, Harbor Tapestry, was a Dufyesque, impish melange of sea, port, boats, fishermen and loungers, very bright and gay. Gardner Cox's Mojave Desert and Paul Sample's more solid Sleigh Ride were done with delicacy and a certain antic touch. After Sheeler and yet warmer in feeling was Edgar Corbridge's End of the Dock. Corbridge, who waxes architectural with a strong sense of poetry, was one of the few Eastern New Englanders in the show.

Doll & Richards justifiably took pride in the John Singer Sargent \$200 prizewinner, Wind, by Xavier Gonzalez. A combination of the abstract and the realistic, showing flying papers confounding pedestrians in a city street, it had just about as many admirers as any painting in the three galleries. Glenn MacNutt and Eliot O'Hara showed their virtuosity with realistic exhibits.

The honorable mention piece, by Mitchell Siporin, featured an interesting grouping of four girls in a doorway and colors subtly chosen. Andrew Wyeth presented a splendid picture, with a crystal lamp in a window as the sub-

[Continued on page 24]

THE ART DIGEST

Vol. 21, No. 17

The News Magazine of Art

June 1, 1947





End of an Era: MITCHELL SIPORIN

Folks in a Street Car: GAYLA PILLIN

Chicago Artists Open 51st Annual-Follow the Abstract Trend

By C. J. Bulliet

CHICAGO—The year 1947 is going to go down in art history as the year the Art Institute of Chicago bade farewell to two sets of old and irksome friends.

The 51st annual exhibition by Artists of Chicago and Vicinity has just opened. Loud are the howls and mournful will be the dirge through June, July and half of August. For "out" are practically all of the "old hats," who dominated the shows for the first 30 years, and the great majority of the radicals, who seized control in the 1920's and became as arrogant as their predecessors.

cessors.

The "ins" are a curious tribe who have been insinuating themselves into favor for the past half a dozen years and are this time belligerently dominant.

They are the product of the new ideas in art teaching that are becoming nearly universal in the big schools

of the country, including the Art Institute of Chicago, in which what used to be called "esthetics" is giving way to "utility." Motifs from the various "isms" have been freely simplified and adapted to advertising in the slick magazines and on the billboard, bringing "Modernism" easily within the comprehension of the masses. The so-called "fine artists" looked and saw what the advertising artists were doing, and then they began to do likewise, omitting lettering from their "esthetic" creations.

Artists of this stripe dominate largely the present Chicago and Vicinity show, suggesting a vast amount of student work or work of recent and still callow graduates. The show resembles strikingly the exhibitions of the past three or four years accompanying the "graduation exercises" of the school of the Art Institute of Chicago.

The Chicago and Vicinity show was chosen by a jury made up of four art

instructors in the American hinterlands, intent, it might seem, on proving that they were as sophisticated as any art judges that might have been brought from New York or Paris. The four were Albert Christ-Janer, Cranbrook Academy of Art; Philip Guston, Washington University, St. Louis; Mauricio Lasansky, Iowa State University, and John Rood, Ohio University.

The show they selected runs hogwild to surfacey abstraction and semiabstraction, a fitting prelude to the annual American exhibition at the Art Institute in the autumn, which is to be an abstract show, all invited. Those of us who shudder at the quality of American abstraction even at its best, will have our fun this summer while we may, smiling indulgently at the comparative innocuous prattling in paint of our Chicago adolescents.

While pure mathematical abstraction makes up only a fair percentage of the show, the majority of the pictures are "simplified" in the direction of abstraction, in the manner of all the "isms" that swarmed out of the old mill of Cézanne.

This isn't bad in itself, perhaps, but when meaningless or "corny," it becomes an awful burden to the patience of friends of "Modernism."

I don't know who suffers most in going through a show like this one, the "old hats" who still stubbornly believe a tree should look like a tree and a woman like a woman, or those of us who hailed as prophets Matisse and Picasso, blindly unaware of what the [Please turn to page 35]

Prize Winners in Chicago Local

Logan Medal (\$500)—Mitchell Siporin for End of an Era.

Armstrong Prize (\$300)—Gayla Pillin for Folks in a Street Car.

Bartels Prize (\$300)—Lester O. Schwartz for Projection and Recession.

Brower Prize (\$300)—Aaron Bohrod for Yellow House, Pittsburgh.

Witkowsky Prize (\$250)—Felix Ruvolo for Young Bird.

Art Institute Print Committee Prize (\$150)—Joan Mitchell for Subway.

Art Institute Print Committee Prize (\$100)—Frank Vavruska for She-Wolf.

Art Institute Print Committee Prize (\$75)—Stanley Mitruk for Paris.

Municipal Art League Prize (\$100)—Egon Weiner for Portrait of a Lady.

Carr Prize (\$100)—Sylvia Shaw Judson for Lambs.

Eisendrath Prize (\$100)—John E. Stewart for Abstraction.

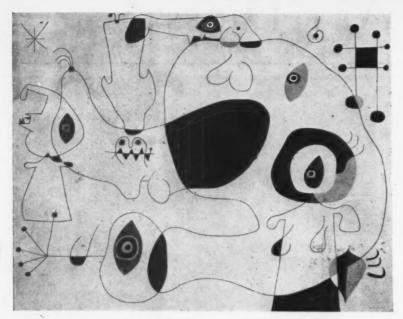
Clusmann Prize (\$100)—George Buehr for Shark Fishery.

Town and Country Art Club Prize (\$100)—Ellen Lanyon for Elevated Night.

Robert Rice Jenkins Memorial Prize (\$50)—Eleanor Coen for Dark Trees.

Clarke Memorial Prize (\$100)—Miyoko Ito for Big White Boat.

June 1, 1947



The Port: JOAN MIRO

Miro Show, Delayed in Transit, Opens in N. Y.

The protracted saga of the fabled Ulysses' attempts to return to his Penelope become as a jaunt on the night boat to Albany compared to Pierre Matisse's efforts to import from postwar Spain the latest offerings of Joan Miro. More in sorrow than in anger, this reviewer made four separate excursions in as many months to the Matisse gallery, only to be greeted with a sad negative shaking of heads, for it seems that Miro's canvasses called at more ports between Spain and 57th Street than the Paoli Local makes between 30th Street, Philadelphia, and the end of the Main Line.

Let it suffice that upon our last visit the canvases were at long last available and are currently on view for Miro enthusiasts. The exhibition well justifies Miro's long-held position in the forefront of contemporary art expression and, as in the case of the recently viewed Leger exhibition at the Nierendorf Galleries, is in itself a clear-cut expose of the schism betwixt the originator of a highly personal metier and his legion of too admiring copyists. The forms involved in Miro's latest offering are little different from those we have grown to expect. There is little deviation between his celebrated *Dog Bark*ing at the Moon and his current work.

Line figures against a modeled background in a gouache dated 1942 and entitled Personage, Bird, Star. Dancer Hearing Organ Music Played in a Cathedral is outstanding. The Port is a successful concept in half-tones. A must until June 7.—Ben Wolf.

Lambs: Sylvia Shaw Judson. Carr Prize in Chicago Local. (See Page 9)



Post-War Nipponese

Two or three months after V-J Day, this writer spent several days searching Tokyo, Yokohama and several nearby towns for artist's bristle brushes. Even cigarettos, chocolettos and a pocketful of yen failed to unearth a single one. (Eventually, one of Japan's most famous artists, Harachi Yochida, directed me to an obscure shop near Ueno Park where I bought out the entire stock—a double handful—for about \$6.50!) This will indicate how little oil painting was going on during the war and early days of the occupation. What little we saw was slavishly French Impressionist.

aı

by

di

D

Now, however, there is an extraordinary exhibition at New York's Tribune Subway Gallery which demonstrates how much progress has been made by Nippon's modern artists in the short time since then. This collection of paintings was made by James V. Coleman, lately of the Marine Corps, who helped reorganize Japan's Communication System. Sixteen Japanese artists are represented, all unknown here, except Fujita and Itaru Tanabe.

The paintings show amazing vitality and ferment. Most frequently the artists have adopted Western concepts of form, drawing and composition. But color, being a more emotional and intuitive element, is curiously oriental.

The high point of the show is reached by the young Fukuzawa in the atomic Hiroshima. American artists have shown a number of interpretations of The Bomb this season, but it remained for a Japanese artist to portray it with the greatest impact. The color is consistent with the Buddhist symbolism of hell, grief and destruction, but this painting is so expressive that even a Westerner will get the idea. Yamamoto, an ex-soldier in his early thirties, is outstanding with his powerful and penetrating portraits.—Alonzo Lansford.

East Meets West

An unorganized group, with common ancestry and experience the chief tie that binds them together, are holding a first exhibition at the Riverside Museum. The Japanese - American Artist Group is made up of 21 painters and sculptors, most of whom are Nisei and many of whom spent the war years in relocation centers.

Protective coloration should account, in part, for the general conservatism of the show, the influences, from Sargent to Picasso, and the fact that there is less Oriental derivation in evidence than there would be, say, in a West Coast show dominated by Mark Tobey, Morris Graves and their followers. In this group there is a considerable amount of competence, some ineptitude, and not much experimentation.

A fusion of East and West is found in Noguchi's cool, beautifully balanced abstract sculpture; in a white, understated Landscape No. 2 by Hiroshi Honda, and to a small extent in Tamotsu's familiar Summer Time. Eitaro Ishigaki contributes thoroughly American social comment in In the South, which is moving in spirit, well painted and composed; Sakari Suzuki a colorful Backyard. (To June 8.)—J. G.

The Jury Missed

"PAINTINGS BY PRINTMAKERS," the first annual juried exhibition of watercolors and oils by members of the Serigraph Galleries provides some interesting points of comparison but is weakened by the number of slight pictures included.

Byron Browne and Gregorio Prestopino, non-serigraphers who served as the jury of admissions and awards, came up with some of the most incomprehensible decisions of the season when they gave first prize to Noon, a dull and undistinguished painting of workmen's lunch hour by James D. Egleson, and second prize to Hulda D. Robbins' pale and imitative semiabstract, Sunday. They did better with the third prizewinner, a large, pleasant decorative figure study, Girl with Striped Shirt by Isaac Lane Muse. However, best of the prize group is Ruth Gikow's lively Bride, awarded a first honorable mention. Second mention went to Louise A. Freedman's tenement study, Without Sun.

Unhonored but outstanding are Lena Gurr's richly-colored *Harpist*; Philip Hicken's *Cohasset Harbor*, a water-color with even more sparkle than his always lively serigraphs; Henry Mark's *Thalia*; and works by Doris Meltzer, Bernard Steffen, Riva Helfond, and Dorr Bothwell.

Exhibition continues until June 14.

—JUDITH KAYE REED.

Nazi Loot in Philadelphia

The million-dollar exhibition of paintings looted from Holland, lent by the Netherlands Government for a "thankyou" tour which started at the National Gallery in Washington last December, will open with a private view at the Pennsylvania Academy on June 5, with His Excellency, The Netherlands Ambassador, Dr. Alexander Loudon, and Mrs. Loudon as guests of honor.

During July, these paintings which our Monuments, Fine Arts and Archives Section of the Army helped restore to their rightful owners, will be shown at the Metropolitan Museum.



Afternoon: ANDREW WYETH

Honored by the American Academy

NINE PAINTERS AND SCULPTORS were honored at the joint ceremonies of the National Institute of Arts and Letters

Refugee Family: MITCHELL JAMIESON On View at American Academy

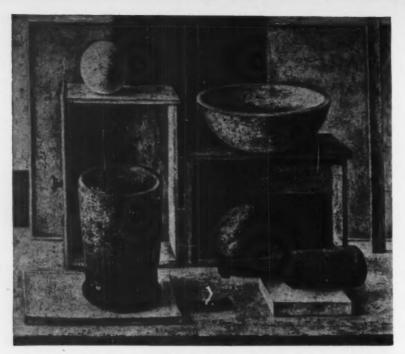
and the American Academy of Arts and Letters in the Academy Auditorium May 22. This affair also marked the opening of an exhibition of work by new members, grantees and winners.

Andrew Wyeth, youngest artist ever to be awarded the Academy Merit Medal, which carrys a \$1,000 purse, is represented by a group of his superbly executed temperas and watercolors, including the stunning figure composition, Afternoon, seen before, along with most of his other works in the Wyeth family exhibition held early last year (see Jan. 15, 1946, DIGEST).

Two other top exhibitors are Mitchell Jamieson, represented largely by his impressive war drawings and paintings loaned by the U.S. Navy—works which combine vivid reporting with drama and sound picture making; and Joseph Hirsch, whose excellent and growing stature as a fine painter is well revealed here in a group which contains many selections from his recent exhibition. Both Jamieson and Hirsch are recipients of the joint Academy and Institute art grants, awarded to nonmembers to further creative work.

Peter Blume, another grantee, is represented by a few paintings, notably

[Please turn to page 22]



Wooden Objects: WILLIAM BRICE. Second Prize

Jury Gets Tough With Los Angeles Artists

By Arthur Millier

THE EIGHTH ANNUAL EXHIBITION by Artists of Los Angeles and Vicinity, organized by the Los Angeles Museum and on view there through June 15, consists of 50 paintings and seven sculptures chosen from 675 submitted works. Santa Barbara Museum Director Donald Bear, Professor-Painter Erle Loran from U. of C., Berkeley, and Actor-Collector Vincent Price did the severe whittling, produced a left-of-center show, gave \$950 to four painters, two sculptors

\$950 to four painters, two sculptors. The winners: (1) Past Symbols by Saul Steinlauf, pleasant-colored assemblage of architectural styles with poorly done figures; (2) Wooden Objects by William Brice (son of Comedienne Fannie), spherical and cubical forms in flawless order; (3) Up From the Sea by Richard Haines, faceless, graceful fisher-like figures on a beach, remarkably luminous color; (4) Orchards and Hills by Phil Dike, Southern California's summer golds and greens in close-knit, blocky pattern. Honorable mention: Shandele by Pauline Annon, a pleasing neo-Degas portrait.

Winning sculptors: (1) Burton Freund for Mother and Child; (2) Harold Gebhardt for Seated Figure, semi-abstracts in wood.

Among the show's other good things: Pegot Waring's stone-carved Bull, my choice for top sculpture; Lester Pola-kov's Portrait of Christopher, a little boy who dream-journeys standing on a chair and clutching a large toy balloon; David Rosen's rich-colored maze, Introspection; Oscar Van Young's Father and Son, Howard Warshaw's minutely sensitive Cat's Skull. Benton Scott's white - on - white Clown with Ruff, George Stave's Portrait (she's pretty), Dan Lutz's Lighthouse on the Point, in which the eye recreates blinding white light from color spots; Helen Haggerty's Little Red Schoolhouse, a charming semi-primitive; John Decker's Sadakichi Hartmann, painted in brassy color; Boris Deutsch's large Accordian Player, Chester L. Engle's tiny essay on the eternal triangle, in delicious tempera, Brittle Tranquility; Channing Peake's powerful, Picassoid Butcher's Block and Jack L. Lowe's plaintive, posteresque The Blind Musician

Your correspondent used his *Times* space not to review the show but to attack the museum for failing to devote as much care to the annual as to the recent Rubens-Van Dyck exhibition. The annual is open to artists resident within 100 miles of Los Angeles, is the one "open" show of the year, should

Mother and Child: Burton Freund First Sculpture Prize



to be made representative. The current too-small affair is a good What's New show, but not representative of Artists of Los Angeles and Vicinity. Many topname artists do not send, some who did were turned down. A part invited, part juried, much larger show with yearlong preparation seems in order.

Events in Los Angeles

ca

de

fo

G

it

By Arthur Millier

FOUR SMALL ONE-MAN shows by Edward Biberman, Hans Burkhardt, Lorser Feitelson and S. Macdonald-Wright, shown simultaneously through May at the Hartwell Galleries, joited visitors who thought the place devoted to antiques. Feitelson's powerfully modelled, energy-packed, untitled non-objectives smote my eyes pleasantly. Wright's bright-colored, decorative semi-abstracts tickled them and Burkhardt's "twilight-of-civilization" abstractions invited melancholy. Biberman yearly edges closer to news photographs to convey his "social" messages.

Laurence Murphy, veteran teacher at Chouinard Art Institute, was presented in a one-man May show by the rival Japson Art Institute. Known only for his drawings, his paintings of horses, figures and nudes in Western light and landscape surprised visitors by their fine color and broad, if sketchy, handling and composition. Many were sold.

A new breadth and better integration of color and form marked the exhibition of recent paintings by Loren Barton at the Dalzell Hatfield Galleries. Four Stars (elephants) and Waiting for the Spec were tops among many circus subjects.

Oscar Fischinger and Julius Engel, two of the best artists who work in movies, and Herb Klynn are showing at American Contemporary Gallery to June 7. Abstract Film Maker Fischinger paints delicate abstractions, Engel does strong, bright ones.

Joseph Knowles of Santa Barbara showed strong, truthful water colors of California coastal country at the Cowie Galleries. For complete contrast the smaller room offered Hobson Pittman's delicate floral pastels.

The Society of Western Artists (formerly Sanity in Art) Los Angeles Branch held a May exhibition at the State Exposition Building. My Mother by Martha Wheeler Baxter, From My Garden by Charles Bensco and Lucille by Nude-Specialist Geza Kende appealed most to your reviewer in this conservative display.

Allston in Detroit

The first large show of paintings by Washington Allston, America's great 19th century Romantic, since 1881, is now on view at the Detroit Institute of Arts. It was assembled by Director Edgar P. Richardson, an authority on Allston, and whose book on the artist is scheduled for fall publication by the University of Chicago Press. The exhibition is cosponsored by the Museum of Fine Arts of Boston, where it will be shown during July and August after the closing in Detroit on June 15.

Bayer of the Bauhaus

By C. J. Bulliet*

CHICAGO—The fine art of the "Manifesto" is beautifully illustrated in the case of an exhibition by Herbert Bayer, dedicating the galleries in the new quarters of the Institute of Design, founded by the late Moholy-Nagy.

Bayer, like Moholy, was an active worker in the Bauhaus at Weimer in Germany in the days before Hitler discovered that the art they were developing was "degenerate, Jewish and Bolshevistic."

Bayer, like Moholy and like Gropius, came to America and he is living now in Aspen, Col., where he is in charge of all the design problems of Walter P. Paepcke's Container Corporation of America.

Paepke is a Chicago industrialist, actively alert to "Modernism" in art as it manifests itself both on the easel and in advertising and package designing, and he has found in Herbert Bayer the ideal genius to work in collaboration with him.

Bayer, as his show at the Institute of Design proves, has hit upon the way to adapt the more spectacular of the inventions of the "Moderns" to the needs of advertising. A basic requisite of advertising art is that it must catch the eye instantly and convey as quickly its message. Bayer has discovered how to talk to the man in the street convincingly in the language of Paul Klee, Kandinsky and the Surrealists.

So far, so good. But now the art of the "Manifesto" maker intervenes. Since the days of Fauvism, Cübism and Futurism, every "ism" has had its literary

interpreter.

The "explanation," couched in learned language mingled with jargon, more often than not obscures what the artist has been doing rather than making it clear. Picasso's Cubism is easier to comprehend than Apollinaire's literary blue-print, and Marinetti's manifesto became a 100-ton stone on the grave of Italian Futurism.

Literary spokesman for Herbert Bayer is Alexander Dorner, Professor of Fine Arts at Brown University, aided and abetted by Philosopher John Dewey, who supplies an introduction to Prof. Dorner's book on the art of Bayer and its implications, "the way beyond 'art'." (Lower case, please, after the quaint manner of the "Modernists.)

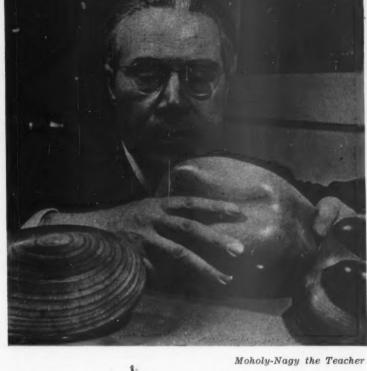
After you have seen Bayer's show at the Institute of Design and revelled in the simplicity of the grand job he has been doing for Walter Paepcke, you suddenly are confronted by the assurance that you have been unbelievably

dumb.

Bayer, you find, is the genius who has liberated "art" from its long thrall-dom at the fiendish hands of people like the Greek Apelles, the Renaissance Raphael, even the current Spaniard Picasso.

Here is something beyond "Art"—beyond the silly four-flushing of the last 25,000 years.

Bayer is in touch with life, with vitality. His is a "concrete life-changing force." Ah, me!



Moholý-Nagy Given Memorial Exhibition

A MEMORIAL EXHIBITION of works by Ladislaus Moholy-Nagy is being held, at the Museum of Non Objective Art. This Hungarian born artist, who died last November, was painter, photographer, constructivist and typographer. Both his theories and his enormous output embodying them have had great influence on modern design. He was, among other activities, a professor at the Bauhaus, at Weimar and at Dessau. With Gropius, he edited the Bauhaus Books.

In so vast an exhibition covering the oeuvre of an artist of unusual resources

Chrome and Plexiglass Sculpture by Moholy-Nagy



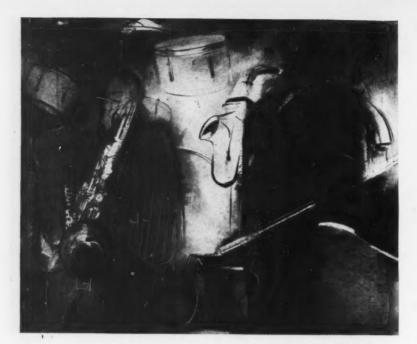
of invention, it is difficult to single out particular works. It is interesting to observe that in the period 1917-1920, there is a baffling complexity of detail as contrasted with the next period, marked as 1921-1923, when his largeness of spatial concepts may be definitely realized.

Moholy-Nagy's progress in achieving a new order of spatial relations continues throughout the later years, combining the impalpable of movement with the palpable of forms in a brilliant coherence. The artist's use of new mediums is particularly notable in these years, when he used constructions in plastic, paintings on glass at different levels, forms of collage, if they can be called such, as the use of a wire screening through which black and white pins are inserted against the background of a red circle. In one item, a roll of coarse-meshed wire ends abruptly in a plane of red, suggesting curiously, but inescapably the movement of the unrolling wire.

Perhaps no item so directly expounds his theories as a watercolor, Variety, with its spools directing converging lines on a small distant object. The harmony of line, color and light here suggest a new perspective of space. A charming fantasy is Ink in Motion, the substance creating through its momentum a lacy pattern of black and white.

Moholy-Nagy's training as a photographer added to his native fineness of perception gave him a remarkable perception of form and a highly developed conception of the varied intensities of light. While this artist's influence in the field of fine arts, through his theories of spatial relations is apparent, it is equalled by his influence on commercial design in a multitude of aspects.—Margaret Breuning.

*See page 9 for Mr. Bulliet review of the 51st Chicago and Vicinity Exhibition.



Jump Band: JAY ROBINSON

Jay Robinson Scores in Milch Group

THE GROUP SHOWING, at the Milch Galleries, follows the old formula for the bride's costume in its "something old, something new" in a lively ensemble. A recent canvas by Louis di Valentin, Religious Composition, achieves a monumental effect. This Deposition has none of the frequent contemporary attempt to jazz up old religious themes, but is instinct with a deep spiritual fervor. The Marshes by Stephen Etnier is

Figure: LEO AMINO (at Clay Club)



one of the best paintings this artist has shown, subtle in its modulations of color, yet decisive in its definition of forms. Francis Speight, in his Painted Houses, retains his heavy pigment and bold brushing, yet has subdued the often insistant gamut of his color without loss of the luscious richness usual in his pigment.

A newcomer to the Milch stable, Jay Robinson, contributes one of the kingpins of the showing in his Jump Band, a subtle mingling of abstraction and fantasy in a glowing radiance (see reproduction above). Ferdinand Warren, Hobson Pittman, Louis Ritman, Hendrik Mayer, Marianne Appel, Jay Connaway and Hilde Kayn are other artists lending distinction to the exhibition.

-MARGARET BREUNING.

Winser Retires

THE RETIREMENT of Beatrice Winser, for 18 years director of the Newark Museum, and for 20 years prior to that the assistant of Founder John Cotton Dana, was effective on May 31. In her statement to the Trustees Miss Winser recalled her promise to remain until the end of the war and stated: "Although tragically, there is as yet no peace, I feel that I can now turn over the directorship of the Museum to my successor with the consciousness that conditions are better than they were, and that the Museum can carry on in the great tradition it has since John Cotton Dana, who came to Newark in 1901 as Librarian, and continued in that office and as Director of the Museum until his death in 1929."

Alice W. Kendall, who joined the staff in 1911 and has been assistant director for 17 years, will take Miss Winser's place, while Katherine Coffey. who has been with the Museum for 21 years, 17 of which she served as Curator, succeeds Miss Kendall. Both were trained by Dana.

Plastic Sculpture

THE CLAY CLUB, after a successful season of one-man exhibitions, is now summing up with an excellent group show. Thirty-four sculptors are represented by one or two pieces each. Figures and animals predominate, and attention to craftsmanship and moderate modern style is consistent throughout. It continues through June 7.

The next day, June 8, Leo Amino will open his one-man exhibition of recent sculpture-a show calculated to cause excitement among laymen and sculptors alike. Each of Amino's six previous shows has shown a progressive change of style or approach, and this is no exception. He has devised a method (which escapes us) of casting transparent plastic, enclosing thread, shaped wire screen or other materials in a precise position inside the sculpture.

This is particularly effective when he uses black thread inside clear, colorless plastic, making a line-drawing as though he had used ink with a fine crow-quill pen. And, as though a drawing in a piece of sculpture were not startling enough, colored lights are directed onto the plastic so that they refract color in rhythmic lines and areas! It sounds rather gaudy, but the sculpture itself is so sensitively and emotionally conceived that it comes off.

Basic emotion expressed in distorted human figures is Amino's concern. He has a frank admiration for Henry Moore. The exhibition will continue for a month.—ALONZO LANSFORD.

St. Louis Buys Greene

The City Art Museum of St. Louis, alert as usual to new talent and appreciative of its adopted artists, has just purchased *The Flagellators* by Stephen Greene. The artist, a young New Yorker whose debut at Durlacher last month was received with enthusiasm (see May 15 DIGEST), is an instructor at the St. Louis School of Fine Arts, Washington University.

The Bride: RUTH GIKOW. At Serigraph Galleries. (See Page 11)



14

Wynne's S.O.S.

MILTON WYNNE, recent exhibitor at the A.C.A. Gallery, is a young veteran who prefaced his exhibition of paintings with an earnest catalogue plea for constructive criticism and "help." Two years ago the gallery had showed original war drawings made by him for a book called "Why I Hate the Nazis" and now he explains further:

"The period after my discharge from the Army was set aside as a time to paint the stuff that was walled up inside of me. Things that I feel are valid even though I may still have trouble with my articulation. . . . I am asking for help, not a pat on the head but a sharp evaluation even if it hurts."

Having asked in this novel fashion, Wynne should be answered, but he has really stated his problem in his question. Certainly the statements he wished to make in his painting—the horror, pain and agony of war, the bravery of the partisan fighters—are valid. And just as surely his difficulty lies with articulation, for which there is no cure but hard art study. Little canvases like the head of young *Christine* or the wistful *Bride* are far better executed than the large ambitious canvases, in which technique and ability lag far behind explosive emotional content.

Perhaps if Wynne waits long enough his next show will be more impressive as painting achievement.

-JUDITH KAYE REED.

Flowers and Animals

Studies of flowers and animals provide a decorative exhibition by Grace Gray at the Kennedy Gallery until June 28. Miss Gray paints her graceful flowers and birds from her studio window at Hastings-on-Hudson, observing her models with trained eye and setting them down with fidelity. Magnolia and Woodpecker is an excellent example of this style. For wilder animal paintings Miss Gray must rely on research, but here too she comes up with pleasing studies, such as the Chimpanzee.—J. K. R.

Jockeys Return: PIERRE DUBAUT. On View at French & Co.



June 1, 1947



Trotters-County Fair: RANDALL DAVEY

Randall Davey Visits the Race Track

THE RACING PAINTINGS and drawings by Randall Davey, at the Kleemann Galleries, are so alive with movement, with the flash of color and the contrast of sun and shadow that they may easily be enjoyed without realization of the science of form and the soundness of design on which they rest. The scenes of these rushing horses with their tautly-seated jockeys whirling along the curving tracks reveal a surety of craftsmanship that lends them distinction.

In Trotters—County Fair, the racers rush head foremost into the foreground of the canvas; the swift moving animals, the clouds of dust, the grandstand with its fluttering flags, the bit of fenced off lawn are all incorporated in to a unified impression. Davey's knowledge of the animals he paints, of

their nervous tension, of their characteristic habit of movement are obvious. To anyone, like the writer, who cannot understand how a horse manages to arrange the intricacy of front and hind legs at one and the same time, this portrayal of convincing motion is especially impressive.

The watercolor drawings possess, naturally, freer definition of forms, yet they express, as the canvases do, the intensity of the racing figures in a fluent sequence of succeeding movements. (Through June.)

-MARGARET BREUNING.

Aiding the Dugout

The Dugout, a worthy project begun in 1920 for veterans of the first World War and now in need of funds to carry on a program that includes low-cost meals and entertainment for more recent ex-service people, will be the beneficiary of an exhibition and sale of watercolors arranged by Marie Sterner at French & Company.

The show is a pleasant one, composed of sporting scenes and nostalgic views of Paris, London and New York by Pierre Dubaut and Guy de Neyrac which are charming, deft and tasteful in a manner unmistakably Gallic. Dubaut is a fine draughtsman, highly regarded by both sportsmen and connoisseurs in his own country. He knows horses and horsemen as few people know the palm of their hand, draws and paints them freely in accurate action, often catching the individual character and movement of Polo, carriage and race horses in a few graceful lines.

De Neyrac contributes atmospheric renderings of the Arc de Triomphe, the Madelaine, Montmartre, and Notre Dame; the Tower of London, her crowded Royal Exchange and the Marble Arch complete with bobby and omnibusses; New York's handsome bridges. (To June 14.)—Jo GIBBS.



Susanna of Bavaria: Dürer

Master Drawings At Century Club

DRAWINGS FROM THE FOGG MUSEUM, collected by Paul J. Sachs, are on view at the Century Association. The exhibition extends from early illuminations down to a brilliant study by George Bellows, done for his Portrait of Mrs. T. One of the rewarding features of this large grouping lies not alone in the interest in the particular gifts of the artist included, but in the reflection afforded of the world in which they lived.

The Italian section contains such rarities as Pollaiulo's Fighting Men, revealing his scientific search for anatomical surety and the sequences of bodily changes resultant from motion. Mantegna also shows the early Florentine absorption in form, but derived in his case from sculpture rather than from life. The late phase of Venetian art is illustrated by a group of Tiepolo, poised between the baroque and the roccoco

Mme. Hertel: DEGAS



in their audacity of design and dynamic movement.

The French items cover a long range, from a distinguished portrait by Clouet and a charming mythological scene from the School of Fontainbleau down through the classicism of Ingres' synthetic line, Gericault's vehemence of romantic expression and a whirling pattern of rhythms in Delacroix' Arab Attacked by a Lion. Particularly notable in this group is the eerie fantasy of Redon's Don Quixote and a figure by Chasseriau, an artist whose premature death defeated the full development of his genius. Boucher, Fragonard, Watteau are represented by outstanding items.

The Dutch School, with its land and sea scape artists and a tavern by Van Ostade, is of course topped by a group of Rembrandt's drawings, in which the slightest notation possesses an imitable, magical quality. A rarity in the Northern Schools is Dürer's Lamentation, a descent from the Cross in which vehemence of emotion is felt throughout.

Among the contemporary works, a strong figure piece by Orozco, several impressive line drawings by Picasso and a drawing by Henry Moore that seems to be carved from striated stone, give a good account of the artists of today, even when surrounded by the masters of the past. (The exhibition continues until September 25, daily from 10 A.M. to 7 P.M. Cards of admission may be obtained on application to the committee.)—MARGARET BREUNING.

Prix de Rome

THE AMERICAN ACADEMY IN ROME, now under the direction of Laurance Roberts, has announced the award of two fellowships each in painting and sculpture to begin October 1 of this year. Concetta Scaravaglione, the first woman to be given a Prix de Rome Fellowship, and Albert Wein were the sculpture winners, while painting fellowships went to William Thon and Charles Owens. The respective juries were composed of Paul Manship, Donald DeLue, Henry Kries, Bruce Moore and William Zorach for sculpture; Peppino Mangravite, Barry Faulkner, Franklin Watkins and Max Weber for painting.

The estimated value of these fellowships, the first given since 1940, is about \$3,000—a \$1,200 stipened, traveling expenses to and from Rome, studio space, residence at the Academy and an additional travel allowance, depending on costs in Europe. Along with Director Roberts, the staff-in-residence at the Academy for 1947-48 will include Samuel Barber, composer; Franklin Watkins, painter; George Howe, architect, and Frank E. Brown who is in charge of the School of Classical Studies and Director of Excavations.

Additional Fellowships in architecture, musical composition, classical studies and history of art will be announced later.

Have You a De Diego?

Owners of paintings or other works by Julio de Diego are requested to contact Lester B. Bridaham, secretary of the Art Institute of Chicago, who is completing a book on the artist and needs this material to compile the catalogue.



Peggy: GARDNER COX

Portrait Survey

GILBERT STUART, on his return from England, was reporting on the status of the fine arts in the young United States. In a letter to an English friend he wrote: "Throw a stone into any bush between Boston and Baltimore and out will pop a portrait painter." Even with the advent of photography and the decline of large homes, the same statement might be made today. Such is the thought provoked by the exhibition reviewing the best portraits of the season at Portraits, Inc.

Because of the prime necessity of pleasing the sitter (and his relatives) portrait painting is frequently akin to commercial art and is usually unacceptable in "creative" art exhibitions. Therefore, the artist who is exclusively a portrait painter has difficulty in getting his name before the public. Portraits, Inc., was organized partly to circumvent this difficulty, functioning to introduce the portrait painter to his prospective public.

The current exhibition is a skimming of the cream of recent portraits by more than 50 of America's most prominent limners, including some painters famous as creative artists who also do portraits. Fine craftsmanship and professional know-how is evident throughout the show. The usual tried-and-true formulas form a limiting barrier in some canvases, but disciplined originality and a sensitive appreciation of character is just as frequently present.

character is just as frequently present.

Alexander Brook's Sandra Payson has great charm and sensitivity and is unique for its gentle distortion. John Carroll is at his dream-like best with an interpretation of his wife. Paul Clemens' Stephanie is a work of art, as well as a completely endearing child's portrait. Guy Pene du Bois has stretched his well-known and original style almost to its limit in Miss Flora Miller. Jan Hoowij, an artist new to these shores, exploits a highly original approach in a humorous Self-Portrait. John Koch's Mrs. Henry Breyer, Jr., emphasizes a trend among a number of [Please turn to page 20]

Berlin Newsletter

By Helen Boswell

BERLIN:—Went schloss hunting last fortnight. A schloss is a castle and the hunting was in the British sector at Celle, where the English have a branch of MFA. We arrived for the opening of the Islamic exhibition, precious Egyptian and Persian ceramics, miniatures and art objects from the former Prussian State Museums. These priceless items had been evacuated for airraid protection to the salt mines at Grasleben, are now housed in the castle in Celle. Some of the objects were familiar through reproductions brought out by the Germans before all this upheavel; but, as always, it was good to see the originals.

Later we had tea in the bedroom of Queen Caroline Mathilde, whose punishment for loving the chancellor of her husband King of Denmark, was being exiled in the old family homestead at Celle. The chancellor lost his head, but the Queen was sent home to mother to live out her days in the gorgeous bedroom, now occupied by Major John Gear, who paints abstractions while preserving German art treasures. Visiting in all this glory, I expected to drink Rhenish wine out of great goblets, but instead we had tea in plastic cups.

Back at the castle, after visiting the battlefields where Dick Howard com-manded artillery, we entered a differ-ent German world. Saw the theatre where Bach played his first fugue, and a fantastically ornate Lutheran chapel with every conceivable bit of space decorated with some form of art from intense-eyed apostles to heavenly cherubim. Most of the work was by the Flemish painter Martin de Voss (1532-1603). To us Americans it was a treat to see the original chapel standing as it had since the 15th century, instead of being transplanted to a museum; and to hear our footsteps echoing authentically through the courtyard, instead of through our Metropolitan-Cloisters, collected by George Grey Barnard after the first world war.

Speaking of transplanted treasures, does anyone want to buy a hunk of castle? Considerable time, energy and green-backs have been spent by Americans buying up Gothic sections, early Italian façades, whole baronial fireplaces. In Braunschweig (Brunswick) there is a whole 17th century façade just standing there, the only part of the building left, and ready to topple over. The town fathers are willing to give it away to clear up the place. When I think of all the excursions made to pick up ancient parts, I begin to see possibilities of some kind of an exchange service with these war-blasted ancient structures. All that is needed is a new vogue and proper channels. Does anyone want to buy a ruined ruin?

In Berlin again I encountered some worthwhile talents, particularly the highly original painter Kubicek, whose work recalls the inventive spirit of Xavier Gonzalez, Julio de Diego or Morris Kantor. There is a dearth of oil painters here now, mostly because of lack of materials, so it was with happy surprise I found Horst Strempel.

One of the most gifted of the Berlin circle is Hartung, 38-year-old-sculptor



Above is reproduced Central Park by Frederic Taubes, one of 60 impressions of New York City, painted or drawn by ten prominent American artists for the Nathan M. Ohrbach Collection, now on view at the Museum of the City of New York through the summer. Each of the artists contributing to the project, arranged in co-operation with the Associated American Artists Gallery, selected one phase of the city for imaginative portrayal.

Here are the artists and their choice of high points in New York: Aaron Bohrod, Fifth Avenue; Thomas H. Benton, Washington Square; Fletcher Martin, Coney Island; Lawrence Beall Smith, Times Square at Night; Paul Sample, Recreation in New York; Georges Schreiber, New York after Dark; George Grosz, New York Harbor and Skyline; Taubes; Skyscrapers of Manhattan; Adolf Dehn, Hudson and East Rivers; Peter Hurd, Manhattan Transportation.

After the close of its initial exhibition in October the collection will begin a national tour.

and ex-soldier, who recently had a show in his hometown of Hamburg and at Gerd Rosen's in Berlin. A true creative spark is found in his sculpture and graphics, remindful of the aesthetic vitality of England's Henry Moore. This artist, intensely sincere, deals with similar earthy subjects treated in a semi-abstract manner—the monumental bulk of woman, the family unit in chiseled patterns, pin-headed men with massive shoulders and long, lean flanks. Even the holes have form.

The popular news concerns Henry Koerner's show at the Haus Am Waldsee. Koerner is a "returned" German-American who decided to show his art in his native land. After strenuous war years with the American Forces he can now relax a bit in his OMGUS duties and express what he feels about the tragedy of his fatherland. This he does

in an ambitious way, filling large symbolical canvases full of life, death and typical German characters. You have a feeling that if he would slow up a bit and present just part of his turbulent thoughts, he would have something.

The Germans feel that Koerner is Germanic in expression, but to me he is as American as Philip Evergood or Ben Shahn, or any exponent of the pink-brick school of art. I never could figure out how expressive painters could paint so many small bricks, but in Koerner's case, he has to paint bricks to paint Berlin. Koerner's forte lies in his original views and distinctive compositions. When Koerner gets off his hysterical I-told-you-so path and settles down to these unobtrusive offerings, the difference is between a high scream and a pleasant conversational pitch.

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

THE ARTISTS' GALLERY, a non-profit gallery established in 1936 by Hugo Stix to provide a showroom for new talent, has reopened at 61 East 57th Street with an exhibition of paintings by James Sterling, on view until June 7.

From the time of its founding until its temporary closing in 1944, the gallery sponsored 122 painters and sculptors, many of whom are now represented by leading commercial galleries and in major collections. Among the artists presented by the gallery, which takes no rental fee or sales commission, are Milton Avery, Josef Albers, Ben-Zion, I. Rice Pereira, Amadée Ozenfant, Jean Liberte, George Constant, Federico Cantu and James Lechay.

Cantu and James Lechay.

Sterling, the current exhibitor, was first introduced by the gallery 10 years ago, after his return from several years study in France and Italy with Maurice Denis and Donato Frisia. His is an uneven talent which is best utilized in rich landscape and still-life painting, and least at ease with large figure composition in which he has an unfortunate fondness for hectic color and clumsy arrangement.—J. K. R.

Drawings at Midtown

The interest in drawings, re-awakened in recent years, gets another impetus with the varied exhibition of works in pencil, ink and wash at Midtown Galleries. Almost all the artists represented by this gallery have examples exhibited. General high quality prevails. Outstanding are works by Doris Rosenthal, Miron Sokole, and a remarkably finished pen and ink drawing by Anatol Shulkin.—A. L.

Paintings by Sideris

There is considerable charm, as well as substantial paint quality at the Arthur U. Newton Gallery, where pictures by Alexander Sideris are on view until June 15. Vivid portraiture which comprises half the exhibition, is embodied in romantic compositions that

Studio Bouquet: JAMES STERLING At the Artists Gallery



fuse color and mood into a pleasing whole. In the Cafe and the wistful but light-hearted Memories are especially successful.—J. K. R.

The Schwieder Group

Paintings by 30 members of the Arthur Schwieder Group, who are holding their annual exhibition at the Bonestell Gallery until June 7, comprise a pleasant and diversified show. Congenial without being imitative—of each other or their teacher's work—the paintings range in style from the subtle precision of Betty Anderson's handsome Water-Lily to Alice Sheldon's blatant modernism and Louis E. Ransom's rather better semi-abstract, Egyptian Figure.

Stellar exhibitor of the group is Sam Kipniss, with four works that reveal strength, knowledge and imagination. Other notable pictures by students, whose ages range from 12 to 81 years, are Ivean H. Dobson's red-green floral, Poppy; John Lombardy's pleasant land-scape, Spring Green; Ralph Kenneth Grummet's studio genre, Atelier; Mary Matzner's vibrant Rowing in the Park. These and the other paintings in the show do credit to a teacher who has taught his students to work earnestly and hard.—J. K. R.

Beulah Stevenson Exhibits

Beulah Stevenson has had several one-man shows and has won a number of prizes, particularly for her prints. Her present exhibition of recent paintings at Laurel Gallery, through June 7, shows her turning away from representationalism toward a more abstract style, indicative, no doubt, of her study with Hans Hofmann. However, nature is still discernable, particularly in the landscapes. Manipulation of form and line seems to be founded on a sound conception, but the hand is still heavy, especially with color.—A. L.

Mommer Visits Europe

Paul Mommer, exhibiting at the Ferargil Galleries until June 7, presents a rewarding group of paintings on a variety of themes. While many of the pictures are reminiscent of modern French romantics, they come by their flavor naturally for they were all painted as a result of the artist's recent trip to his native Luxembourg, his first visit home in 26 years. Mommer calls these works "random impressions gathered during my travels," but they are anything but random in execution, which is always considered and right. His color has richened but he still uses the spectrum with restraint.—J. K. R.

Holty and Browne

The Samuel Kootz Gallery closes its 1947 season with a joint exhibition of small oil paintings by Carl Holty and temperas and gouaches by Byron Browne. This reviewer does not know upon what meat Byron Browne has fed these past several seasons, but whatever the fare has been, it has most certainly agreed with this young, vigorous creative painter. His has been a healthy and steady growth. His cur-



im oil

we

me

SO

yo

of

tol

ne

Til

cif

St

un

ere

ab

ist

del

no

go

ne

als

wh

for

er

in

an

tic

Sc

in

m

SC

ea

ex

ga

The Rug Cutters: BYRON BROWNE At the Kootz Gallery

rently exhibited Circus Acrobats is decorative but by no means frivolous. Still Life relates close greys one to the other with a resultant cohesion of form. Rug Cutters is an organizational feat.

Carl Holty continues to pursue his intellectual synthesis of mass and form effectively and is to be congratulated for his ability to relate his semi-abstract metier to life, despite its intellectuality of approach. Solidity keynotes many of the canvases present, but perhaps most definitely this quality is felt in a sombre landscape titled *Grey Day*. One feels the artist's understanding of Cézanne in a simplified, broadly brushed *Gypsy*. (Through June 7.)—B. W.

Scenes in a Cafe

"A Vista in the Venetian Cafe" is the romantic title of an exhibition at Contemporary Arts Gallery, which turns out to be a group of pictures by 15 artists who made a sketching trip to said cafe, a bar and restaurant on Lexington Avenue. Judging from the exhibition, each painter took a quick look and returned to the wider horizons of his studio, there to rearrange elements into more congenial compositions, with the accent on the abstract and surreal. Best in the group is Alf J. Stromsted's interpretation, labeled Creme de Menthe, a picture that can be enjoyed on the two levels of mood and color or technical facility.

Other outstanding pictures are Gerard Hordyk's pert, semi-abstract Face on the Bar-Room Floor; Stephen Csoka's fashionable view, Cocktail Hour; Theodore Fried's lonely cook, And Casper's Work Was Done; and Abanavas' Metamorphosis. (To June 7.)—J. K. R.

Two at Bonestell

As usual, two exhibitors with widely contrasting visions and styles shared the Bonestell Gallery the past fortnight—Nancy Bowman and Anahid Janjigian.

Miss Bowman, whose group contained both oils and watercolors, revealed considerable style in handling her imaginative compositions but she needs more time and thought to achieve the richness of expression she seeks. *Deep Waters*, for example, is strong romantic painting, well brushed and solid, but it just misses being first rate. Her co-

exhibitor, Miss Janjigian paints in primimitive fashion exotic, expressionistic oils of burning color. Her watercolors were better; painted on more prosaic themes, they achieved coherent statement and mood.—J. K. R.

Tilly Losch, Dancer-Actress

The paint box is fast replacing the soap box for a large number of old and young in search of more gentle means of self-expression. Most recent exhibitor in a season that must have hit a new high for untrained exhibitors is Tilly Losch, dancer-actress, whose fanciful paintings are not new to 57th Street regulars (at the Bignou Gallery until June 6). A reminiscing primitive, Miss Losch looks backward with a preference for youthful romance—in the field, among the flowers and in the graveyard. A psychiatrist would probably find them interesting.—J. K. R.

Abstract Pribble

Easton Pribble, a young abstractionist of considerable talent, is making a debut at Pinacotheca that gives pleasure now and promises more for the future. His most consistently strong point is good, varied, fresco-like color which is never obvious and is usually just right in combination. A variety of textures also contributes interest to canvases wherein, occasionally, near-recognizable forms-animals, Gothic windows, flowers and plants-are lined in, somewhat in the manner of Klee. High Weather and Arrival of the Honored are particularly successful compositions, while Scene for the Mystic is properly mystical in mood. This is sensitive work, and much of it is tastefully decorative at the same time. (Until June 7.)-J. G.

Group at Kraushaar

Twenty-four painters and several sculptors are represented by one work each in Kraushaar Galleries' current exhibition. One characteristic of this gallery's artists is that they invariably hang well together, despite a variety of individual styles, and the current show is no exception.

Of especial interest is the showing of works by three artists new to these parts—Arnest, Kenneth Evett and Edward Jones. We were particularly impressed with Evett's Figure on the

[Please turn to page 30]



Twin Nudes: HENRY DE GEOFREY

Widely Travelled De Geofrey Shows in N. Y.

HENRY DE GEOFREY, exhibiting paintings at the Harry Salpeter Gallery, is a Frenchman, born in Switzerland, educated in England and for a number of years resident in this country, serving in the U.S. army abroad. He has held many exhibitions in Europe and in California, but this is his first showing in New York. His varied artistic training in Europe is evidenced by his mastery of form, his flowing brushwork and excellent draftsmanship. His native talent appears in the originality of his designs and his perceptive use of color.

Among his figure pieces, Mary in Algiers makes special impression in the graceful arrangement of the seated woman against a dark sky with a hint of city below the balcony on which she is shown.

Twin Nudes is another striking canvas, the figures seated back to back with draperies of gray fabrics setting off the cool flesh tones. The whole canvas is animated by the curving arm

of the foremost nude and the triangle of arm and leg in the other. Both refinement of handling and vigor are responsible for the arresting character of this composition.—MARGARET BREUNING.

Timken Gift to Canton

The name of Timken has more bearing on art at the moment than one might think. At the preview of the Canton Art Institute's 14th Annual May Show, Board President Wendell Hasbruck announced the receipt of \$80,000 in gifts toward the building of the projected Fry Memorial Gallery. Of this amount, \$60,000 was a check from the Timken Foundation, \$20,000 from a quiet campaign among 20 local business organizations.

It is hoped that construction on a modern gallery, which will house the art collections left to the Institute by the late Mr. and Mrs. John Hemming Fry and also serve as a general exhibition gallery, will begin next year.

PASSEDOIT GALLERY

· PAINTINGS ·

B. J. O. NORDFELDT AMEDEE OZENFANT JEAN GUERIN MAURICE GORDON EUGENE LUDINS VICTOR TISCHLER

. SCULPTURE .

JOSE de CREEFT

Through July 31

121 East 57th Street, New York

BRUMMER GALLERY

110 EAST FIFTY-EIGHTH ST.

NEW YORK

The DOWNTOWN Callery

| 32 East 51 Street · New York 32

10 to 6

Open A Summo

SUMMER EXHIBITION

AMERICAN ART 1800 · 1947

E. & A. SILBERMAN

GALLERIES, Inc.

PAINTINGS-OBJECTS OF ART

32 East 57th Street

New York, N. Y

Through June 21

DRAWINGS

by

CONTEMPORARY PAINTERS AND **SCULPTORS**

BUCHHOLZ GALLERY

CURT VALENTIN 32 East 57th Street, New York

June 9 - 21

FATHER **GUILLERMO BUTLER BONESTELL GALLERY** 18 EAST 57th STREET, N. Y. C.

SCHONEMAN -

Fine Paintings of All Schools SEE US BEFORE YOU BUY

OR SELL PAINTINGS 73 E. 57 GALLERY New York, 22

RECENT PAINTINGS

ARLO DRASTON

NORLYST 59 W. 56, N. Y. 19

PAINTINGS

de Geotrov

Through June 14

Salpeter • 128 E. 56, N. Y. C.

Belgium # Wales # Scotland HIGH SIERRAS

SAMERJAN

WATERCOLORS

134 NO. LA BREA . HOLLYWOOD, CALIF.

EARL STENDAHL

Ancient American Art Modern French Paintings

7055 HILLSIDE AVE., LOS ANGELES 28

NOCTURNES

June 2. July 1

8th STREET PLAYHOUSE 52 West 8th Street . New York Evelyn Marie Stuart Says:

While better known for his work on the evolution of the species, Darwin once devoted his observational talent to an analysis of the evolu-tion of dress. His findings were that beautiful costumes were the product of an evolutionary process of selec-tion, working over a long period of time. Here we may observe the difference between fashion and stylethe first is temporary, the last a thing of permanent beauty. It is too bad Darwin did not write a history of the evolution of design. It would have punctured the fallacy of Modernism that design is innate in human consciousness and that good designs are produced by spontaneous emotional reactions. Good designs are the work of long tradition. Design is born out of man's necessity to take the best possible advantage of his medium and the circumstances imposed by the utility of the finished product. In a painting, design is never the raison d'etre but a means to the creation of an ornament so ordered as to emphasize meaning.

Virginia Regional Prizes

The first prize in the 4th Regional Exhibition, which closes on June 2 at Virginia Intermont College, Bristol, Va., was given to The Magic Fisherman by Worden Day, who is now artist-in-residence at the University of Louisville. John Chapman Lewis, a young Washington artist, received second prize for a still life, and Nadine Parker of Memphis received the watercolor award.

Honorable mentions went to Pat Nobles and Dorothy Crowley in the show which was notably modern in emphasis. Beatrice von Keller, former acting director of the Virginia Museum of Fine Arts, and Theresa Pollak, head of the Fine Arts department of the Richmond (Va.) Professional Institute, served as the jury of selection and awards.

Portrait Survey

[Continued from page 16] contemporary portrait painters toward meticulous, camera-like realism which is happily saved from banality by a high degree of selectivity.

On the other hand, John Lavalle's good likeness of James Bryant Conant, President of Harvard University, falls into academic routine. By contrast, Henry Schnackenberg's Portrait of D. H. is one of the best works in the show in its informal lack of flattery. Perhaps the caption "Owned by the Artist" is a clue. (Through June 14.)

ALONZO LANSFORD.

COHEN

RECENT WATERCOLORS

June 2-14 61-63 E. 57, N. Y.

LEVITT MORTIMER 16 WEST 57 ST., N.Y. GALLERY

by Important Contemporary

AMERICAN ARTISTS

through June 14

DTOWN

GALLERIES A. D. Gruskin, Director 605 MADISON AVE., NEW YORK (Bet. 57 & 58 Sts.)

SCULPTURE IN PLASTICS

EO AMINO

SCULPTORS GALLERY

4 W. 8 St., N. Y. C. . Hours 2-5, 7-10

= 8th ANNUAL SPRING

GROUP SHOW

Ward Eggleston 161 W. 57, N. Y. C. Galleries

FIRST NEW YORK EXHIBITION

JUSTINE FILL FR

JUNE 2 - 14

AMERICAN BRITISH ART CENTER 44 WEST SATH STREET

WATERCOLORS OF PARIS

de NEYRAC

AICARDI

Thru June 27

CARSTAIRS GALLERY, 11 E. 57, N. Y.

Sculpture by

AMBELLAM and CRONBACH

Through July 15th 44th STREET GALLERY 133 W. 44th Street, N. Y. C.

Watercolors

May 28 - June 28

IEANNE MERTZ Gladys Andes, Director

BARBIZON-PLAZA ART GALLERY

9:00 to 5:30 Monday through Friday 58th Street at Ave. of Americas, N.Y.C.

new sculpture

Art Collector moving east. Must sell various attractive modern paintings of well known contemporary French-European and American artists. Oils and Watercolors. Also, will sell collection of Navajo blankets, S. W. Indian pottery and baskets, Aztec and Maya sculpture, books, etc. Contact owner:

M. M. JANIS

4203 Babcock Ave., No. Hollywood, Calif.

There is only One ...

Permalba

TRADE MARK REG. U. S. PAT. OFF.

... An Artists' Permanent WHITE

in

OIL - WATER - TEMPERA - PASTEL



AN EXCLUSIVE WEBER PRODUCT possessing chemical and physical properties not found in any other Opaque White Pigment. Greatest in Opacity, Luminosity, Tinting Strength and Brush Response.

INERT - UNCHANGEABLE

• IN OIL COLOR, put up in tubes:

IN WATER COLOR:

In tubes, $\frac{1}{2} \times 2\frac{1}{4}$ " ... \$.25 per tube In Studio Size tubes, $1 \times 2\frac{1}{2}$ " ... 50 " " "

In Jars for Commercial Artists:

Jar Size No. 1, net contents $2\frac{1}{2}$ oz. by wgt. ... \$.45 per jar

Jar Size No. 2, net contents

10 oz. by wgt. ... 1.50 " "

PERMALBA IS USED AND ENDORSED BY MANY LEADING ARTIST-PAINTERS

TIME-TESTED FOR OVER 25 YEARS

Made Exclusively By

F. WEBER CO.

Manufacturing Artists' Colormen, Since 1853
PHILADELPHIA 23, PENN.
ST. LOUIS 1, MO. BALTIMORE 1, MD.

At All Leading Dealers in Artists' Materials



FROM FRANCE

COLOR ETCHINGS

DANCHIN

IN DETTER ART STARE



GENERAL DISTRIBUTOR 36 WEST 47th STREET . NEW YORK 19

AUCTIONS

IN THE MOST CENTRALLY LO-CATED SECTION OF NEW YORK

IF YOU CONTEMPLATE AN AUCTION OR IF YOU DESIRE VALUATION

write us for terms and details. We maintain a department exclusively for appraisals and inventories. Inquiries respectfully solicited.

PLAZA ART GALLERIES

INC.

9-11-13 East 59th St., New York, N. Y.

AUCTIONEERS:

Messrs: W. H. O'Reilly, E. P. O'Reilly

THE

VILLAGE FRAME MAKER

PICTURE FRAME STYLIST
STOCK SIZE RAW WOOD FRAMES
ALWAYS ON HAND
40 E. 8th Street, New York 3 • AL. 4-1095

RECENT PAINTINGS BY

Andrew Dasburg • Louis Ribak Beatrice Mandelman Charles du Tant

THE BLUE DOOR

TAOS, New Mexico



Walt Kuhn, famed for his fine studies of circus clowns, is shown here together with his newest portrait and its model: popular actor Bert Lahr, now starring in the revival of Burlesque with Jean Parker at the Belasco Theatre in New York City. The painting, which was completed after three sittings, is now on view at the Durand Ruel Galleries.

Honored by Academy

[Continued from page 11]

the well known monumental canvases South of Scranton, loaned by the Metropolitan Museum, and Parade, loaned by the Museum of Modern Art. Also present are some fine drawn and painted studies which provide insight into Blume's slow and thoughtful working methods. Other grantees are Dorothea Greenbaum, who shows sensitive figure sculpture, printmaker Victoria Hutson Huntley and sculptor Carl Schmitz.

Also on view in the same gallery are works by newly-elected members of the Institute; Kenneth Hayes Miller, Carl Milles, Frank Lloyd Wright and John Walter Cross.

The exhibition will be on view in the Academy Gallery until June 30.

-JUDITH KAYE REED.

War Scenes at Corcoran

The exhibition of 16 Significant War Scenes by Battlefront Artists commissioned by the Chrysler Corporation, which was twice extended and seen by more than 65,000 people in New York, opened at the Corcoran Gallery on May 24. It will be on view in the capital, appropriately, over the Memorial Day holiday, until June 15.

Grandma MOSES

GALERIE ST. ETIENNE 46 West 57 St. New York

OLD MASTERS AND THE MODERN FRENCH

LILIENFELD

GALLERIES
21 East 57th Stret, New York

SHIVA

CASEIN TEMPERA,
OIL COLORS & MEDIUMS
NOW AVAILABLE
IN NEW YORK

SOLD EXCLUSIVELY IN NEW YORK AREA BY

Philip Rosenthal

4

ST. 9-3372

47 East th St.
"Our Only Store"

Ker

EIGH TURE V

which

leries noon Am

and D

toile armoi

maho

includ ture,

centu

Coror

Meiss

rose

of de

plate

year.

ber o

art. a

sterli

of Na

held

RESTORATION FINE FRAMING

If you have oil paintings damaged, in need of cleaning, relining or restoration, call us for best service at reasonable prices.
Established 1916. Free Estimate.
Fine Frames.

GEORGE CHAPELLIER

48 East 57th Street, N.Y.C. Tel. PLaza 3-1538

JULIUS LOWY, inc.

PERIOD FRAMES RESTORING

52 East 57th Street, New York

MAX GRANICK DRIFTWOOD FRAMES

HAND CARVED ANTIQUE AND RAWWOOD FRAMES

52 WEST 56th STREET, N. Y. C.

HENRY H. TAWS

1527 Walnut Street Philadelphia 2, Pa.

Your mailbox can be your art supply store. Write for literature on specific items of all the advertised brands.

JOSEPH MAYER

COMPANY
SUNION SQUARE
HEW YORK, N. Y.

Supplies

FOR PAINTERS, SCULP-TORS, DRAFTSMEN, SIGNMEN, AND STUD-ENTS

EVERYTHING FOR THE ARTIST Phone Algonquin 4-9871

FREDRIX SKETCHING and STUDIO

EASELS
and STUDIO FURNITURE

Catalog on request

E. H. & A. C. FRIEDRICHS CO.
DEPT ADD . 136-140 SULLIVAN ST.
NEW YORK 12. N. Y.

TI ALD:

June

Kende Sale

FIGHTEENTH CENTURY FRENCH FURNI-TURE will be featured in a sale of the property of the late Austin Baldwin, which will be held at the Kende Galleries of Gimbel Brothers on the afternoon of June 6.

Among the more choice Provincial and Directoire pieces are a carved walnut dresser-buffet, the top lined with toile de Jouy; a carved fruit-wood armoire made up of small panels; a pair of matching doors and a pair of mahogany arm chairs covered in light blue and silver brocade. Other items include Italian Renaissance style furniture, a pair of carved and gilt 17th y wall mirrors and a double bed decorated by Salvator century Corona. Porcelains and pottery include Meissen, Minton and Chinese famille rose plates; a Limoge game set of ten plates and an oval platter; and a set of decorated Canta Galli terra cotta plates depicting nine months of the year. Completing the sale are a number of decorative paintings, Oriental art, a variety of crystal, cut glass and sterling silver ware and a small group of Navajo rugs. An exhibition will be held from June 2.

Auction Calendar

ne 2. Monday afternoon. Parke-Bernet Galler-ies: Part II of the library of Cloyd H. Marvin, president of George Washington University. Classics, biography, history, philosophy, re-ligion, science, folklore, art, drama, economics and education. Sets of standard authors; Oxford

English Dictionary; Dictionary of National Bi-ography; sets of Trollope, Symonds and Leverography; sets of Tr Now on exhibition.

Now on exhibition.

Ine 5 and 6, Thursday morning and afternoon and Friday afternoon. Parke-Bernet Galleries: Property of the estate of the late Mary Hill, Tarrytown, New York, English 18th century furniture, including Queen Anne wing chairs and chest-on-stands, Chippendale and Sheraton examples, Victorian whatnots, chairs, tables and a Davenport desk, Georgian silver. Table porcelain, Paintings, including Lady Griselda Stanhope by Hoppner, formerly in the collection of the Earl of Dudley and the Marquis of Townshend: Carnations by Fantin-Latour; Clair de Lune by Lepine; Canal Scene, Venice by Martin Rico, Fine household linens; Oriental rugs. Now on exhibition.

June 6, Friday afternoon, Kende Galleries at Gimbel Brothers: French 18th century and other furniture; porcelains and pottery; decora-tions: decorative paintings; silver and glass ware: Navajo rugs. Property of the estate of the late Austin Baldwin, Exhibition from June 2.

the late Austin Baldwin, Exhibition from June 2. une 10 and 11, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: Autograph letters and other literary material, property of Mrs. Dwight Davis, Ernest M. Currier, others, Autograph letters of American and foreign notables; Americana; early printing; art and illustrated books; color plates; first editions and standard sets. Walters Oriental Ceramic Art; Audubon's Birds of America, first octavo edition; the Ernest M. Currier file of catalogues with autograph comments and drawings. Exhibition from June 5.

hibition from June 5.

June 12 and 13. Thursday afternoon and Friday morning and afternoon. Parke-Bernet Galleries: English and American country house furniture, chiefly 18th century, from the estate of the late Mabel S. Greer. Also garden furniture, sculpture, fountains, bird baths, etc. Table linens and laces, porcelain and glass, Prints. Georgian and other silver. Exhibition from June 6.

Enters More Collections

Film directors Edward Buzzell and Albert Lewin have joined the ranks of Hollywood notables who are collectors of the pictures of Angna Enters. Or rather, Lewin has added Yellow Room to the six other paintings he owns by Miss Enters, and Buzzell acquired the Verdurin Group from her recent show at the Francis Taylor Galleries.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

4 800

3 750

3.750

3,600

3.500

3,300

2.200

2,100

1.950

1.950

1.850

1,700

1.700

1,600

1.550

1.500

1.400

1.350

1.000

Eastern Art Museum) M. A. Linah, Agt. Corot: Chevrier Italien (P.B. Kraushaar) Private Collector Tait: Arguing the Point (P.B. Kountze) John Levy Galleries Moran: On the Berny Trail (P.B. Eastern Art Museum) Mileh Galleries Tait: Trappers at Fault (P.B. Kountze) E. J. Roussek, Agt. Augustus John: Arthur Symons, Esq. (P.B. Kraushaar) H. E. Russell, Agt. Soutine: Boy in Blue (P.B. Kraushaar) B. G. De Sylva Drouais: L'Oiseau en Vol (P.B. Benjamin) M. A. Linah, Agt. Breu: S. George and the Dragon (P.B. Benjamin) Frederick A. Stern Moran: The Indian Pueblo (P.B. Eastern Art Museum) Private Collector Rembrandt Peale: Rosalba Peale and Her Sister Eleanor (P.B. Benjamin) Private Collector martell Austin: Moon Song (P.B. Kraushaar) Ed Breuils Song (P.B. Kraushar) Ed Breuils Song (P.B. Kraushar)

Sister Eleanor (P-B, Benjamin) Private Collector
Darrell Austin: Moon Song (P-B, Kraushaar) Ed Bragaline
Blakelock: The Necklace (P-B, Kraushaar) Babeock Galleries
Soutine: Little Girl with Doll (P-B, Kraushaar) Private Collector
Monet: Chemin dans le Brouillard (P-B, Benjamin) Chas. Hellmich, Agt.
Thaulow: The Sun in Norway (P-B, Eastern Art Museum) Zickel Galleries
Utillo: The News of the Hospital of St.
Lowis (P-B, Kraushaar) Collector
Zuloaga: The Spanish Gypsy Dancer (P-B, Benjamin) Chas. Hellmich, Agt.
Robie: Still Life with Flowers (F-B, Eastern Art Museum) Private Collector

FRENCH

AND COMPANY, Inc.

000

Sale of Watercolors by GUY de NEYRAC and

PIERRE DUBAUT

For the Benefit of the Dugout of Veterans

To June 14 Arranged by Marie Sterner

000

210 EAST 57th STREET **NEW YORK**

Schultheis Galleries

PAINTINGS

15 MAIDEN LANE, NEW YORK

SCHNEIDER-GABRIEL GALLERIES 69 EAST 57th STREET . NEW YORK

PARKE-BERNET GALLERIES-INC

30 EAST 57TH STREET, NEW YORK 22

America's Leading Auction Gallery for the Acquisition or Disposal of

FINE ART AND LITERARY PROPERTY ANTIQUES AND DECORATIONS OTHER PERSONAL EFFECTS

Sales are held weekly from September to June. The season of 1946-47 included the sale of many notable collections, and the coming season will present a number of other distinguished sales.

Ask to be placed on our mailing list for advance announcements-there is no charge. Or, if you wish to receive catalogues, write for information regarding subscription by the season.

Consultation for the disposal of collections may be arranged by appointment

HIRAM H. PARKE, President ARTHUR SWANN, LESLIE A. HYAM, Vice-Presidents EDWARD W. KEYES, Secretary and Treasurer



BLESS MY SOUL . . . Another season draws to a close and artists, dealers and editors alike find themselves far more concerned with the deep green sward than with any conceivable consideration artwise. And so it is that Picasso Peale turns north to Cape Cod to forget, at least for a while, consideration of art.

It has been a very full season (as is not what season?) for, as Mr. Dickens so aptly pointed out in the opening of *Tale of Two Cities*: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epic of belief, it was the epic of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way . . "

To get back to the past season, the fall of '46 opened with a bang with Britain's esthetic hand of friendship across the sea in the form of loans to our museums from the great collections from the island empire upon which the sun has yet to set. St. Anthony also figured in the early season news, when that bedevilled holy man added to his classic torments new tortures from the brushes of eleven contemporary painters. John Steuart Curry died August 29, 1946, at the comparatively youthful age of 48, yet already a legend in the annals of Americana.

October had a strong flavor of Pepsi-Cola. The same month the State Department began its circulation of what was then termed Good-Will pictures which later was to develop into a political witch-hunt. Robert Feke, early American portraitist, had a Rip Van Winklesque reawakening at the Whitney Museum, towards the middle of



October, at which same time Carl Knaths won the coveted Carnegie first prize. Also at about the same time, Portraits, Incorporated, honored the Wyeth family, whose sire, along with his grandson, met such a tragic end. George Grosz had a retrospective. The Cincinnati Museum celebrated its 60th Anniversary.

November, and Toulouse-Lautrec held the center of the New York art-world stage in a memorable exhibition at the Wildenstein Galleries. The middle of November saw a belated tribute to the late Theodore Robinson, via a memorial exhibition at the Brooklyn Museum. Joseph Stella died. December . . . Rubens and Van Dyke invaded Los Angeles in an important exhibition at the Los Angeles Museum. Maynard Dixon, Kerr Eby, Arthur Dove and Moholy-Nagy passed away. December saw an increasingly progressive Whitney Annual and a new Critics Show, sponsored by the Grand Central Galleries.

1947 started brightly with a great retrospective exhibition of works over the years by Henry Moore, at the Museum of Modern Art. January featured the 121st Annual National Academy Exhibition, and a memorial exhibition for Arthur Dove. Death came to Albert Sterner. In February, the Whitney Museum displayed current French paintings (remember?). Sam Kootz returned from Paris with the first post-war Picassos and in so doing copped much editorial space, as did Paul Rosenberg's subsequent exhibition of paintings by "that man in Paris."

In March, the Brooklyn Museum marked its 50th Anniversary . . . Winslow Homer was honored by the Wildenstein Galleries. Robert Vose celebrated his 50th Anniversary in the art field with a definitive Monticelli exhibition, while in April perhaps the finest exhibition accorded Cézanne since his death was on view at the Wildenstein Galleries, and Menkes won first award in Washington, at the Corcoran Biennial.

In the April 15th issue, the Macbeth Gallery bowed to the genius of James McNeill Whistler, 37 years after the last exhibition of his work at the Metropolitan Museum, in 1910. Peyton Boswell switched to Vigoro in a vehement reaction to catalogue double-talk, which brought an appreciative chuckle from the rest of us critics. Mestrovic became the first living artist to be honored by an exhibition at the Metropolitan Museum, before he himself became as cold as the material he works in.

Squabbles? . . . Oh yes . . . The newly formed Artists Equity tilted at the Pepsi-Cola windmill, but the boys all had a drink together after the battle, and Mitzi Solomon's *Lovers* achieved dubious glory, a la Edmund Wilson fashion, but there, too, all was forgiven.

And so now, if you don't mind, Picasso Peale would like to trudge quietly down the dusty road that leads to Wellfleet, much in the manner of Charlie Chaplin in the closing reel, and say adieu and bon voyage for your summer vacation, 1947.

Regarding Boston

[Continued from page 8]

ject, which proved his genius with the texture of wood and glass and his ability to flood commonplace things with atmosphere.

At the Margaret Brown Gallery, Edgar Corbridge has opened a show of watercolors which re-asserts his reliance upon architectural conceptions—old houses, wharfs, factories—as a foundation for what might be called realistic abstractions. In stripping such details of landscape to the essentials Corbridge, of Fall River, compensates with delightfully decorative colors. He glories in contrasts which, however abrupt, are never violent, and this year he has paid more attention to texture, particularly in skies and fields, with gratifying results.

Miss Brown also, a bit tentatively, we think, presents a few colored drawings and watercolors by one of our favorite barkeeps, Joe Miron. Beret-sporting Joe has just returned from Mexico and other points south with flamboyant papers possessing a lot of spirit and indicating a talent developed while mixing drinks and thinking either about customers or about escape from them to idyllic scenes. It looks as though the materialistic world is losing a good mixer and the art world is gaining another fulltime professional recruit.

Manhattan's Seligmann Gallery, through an exchange system, has sent the Stuart Gallery a somewhat start-ling young colorist, Esther G. Rolick. Without fear or favor, Miss Rolick paints roads purple, trees mauve and fields blue. She essays huge landscapes as detailed as those of Rousseau, and often as naive. Portraits are angular and daring in conception. A Gauguinesque girl with blue skin strikes cold Boston eyes as new proof that the younger generation is going potty. But Miss Rolick is a person of ideas and imagination, as we see her, and while not yet sure of herself in all themes, she has very considerable talent for florid decoration.

m

exhil

We is emp be he a dr struct post;

CE

800

NE

35

The French show at the Institute of Modern Art, a weeding out of items shown at Manhattan's Whitney with indifferent results, leaves Boston cold except for those who get hot under the collar about Picasso, his imitators and the emulators of other modern European artists. The best that can be said is that it's interesting to see what some painters did in the chaotic war years when Montparnasse was a ghost. We suspect here that the French government, or whoever collected these items, might have raked a little harder round the Boulevard Saint-Germain and the Place du Tertre for offerings more representative of talented, spirited younger men and women. They must be there!

The Addison Gallery at Andover is offering a panorama of textile techniques and creations through June 15, representing foreign and domestic craftsmen. Clara Endicott Sears opened her private gallery with a new collection of Hudson River pictures, many of them bought from Vose of Boston, at Harvard, Mass., May. 24.



th

of

ed ch ls, es

ет

th

ly,

W-

V-

t-

co

nt

nd

ut

he

od n-

ТУ

nt

rt.

ck

nd

ar

in.

old

he

ut

nd

ile

or

of

ith

old

nd

ro-

aid

me

We

rn-

ind

the

ep-

ger

re!

is

ch-

15,

ic

ned

ec-

at

est

a. i. friedman incorporated 20 east 49th street, new york 17, n.y.

quality art materials



prints, framing, books

free: our monthly bulletin, "friem's four pages" exhibits of contemporary art in our new gallery

ATTENTION ARTISTS

We now have the CANT-SPILL palette cup. The oval cup that follows the force of gravity. The palette can be held in any position, even vertical, without spilling a drop from the cup. Doeble palette grip, brass construction with dark exidized Raish. Only \$2.50 postpaid, satisfaction guaranteed, distributor:

EMIL KLEIN, 7324 Algon Ave., Philadelphia 11, Pa.

CERAMIC ENGINEERING COMPANY CERAMIC ENGINEERING COMPANY CERAMIC ENGINEERING COMPANY

PAUL LAURITZ, JR.
3955 Clayton Ave., Los Angeles 27, Cal.
MANUFACTURER OF THE FIRE

PERMA ARTIST COLORS

MADE AND SOLD DIRECT TO THE ARTIST
FOR OVER 15 YEARS
POST PAID ANYWHERE IN U. S. A.



Powerful . . . No fillers used Conforms with the highest standards necessary for creating lasting pictures . . F Permanency guaranteed . . . See your local dealers . . . Send for literature.

BOCOUR COLORS, 579 Ave. of Americas, N. Y. C.

BRAXTON FRAMES

NEW CATALOG ON RAW WOOD FRAMES UPON REQUEST

353 EAST 58th ST., NEW YORK

A Modern Viewpoint

By RALPH M. PEARSON

More About "Work For Artists"

The book, Work For Artists, edited by Elizabeth McCausland and reviewed by Judith Kaye Reed in the DIGEST of April 1, deserves additional comment. For its twenty-one contributors are discussing, each from his own viewpoint, what is probably the next to the most important cultural issue of our time-How do we, and how shall we, use our artists? The more basic matter of what kind of art is worth using does not come directly within the scope of the book, but is frequently projected into its arena indirectly when spokesmen for Abbott Laboratories, Container Corporation, Standard Oil or Encyclopedia Brittanica tell how and why their programs paid their way. (American Artists Group, New York, \$3.)

For the discussion of advertising art the stage is set by Romona Javitz of the New York Public Library when she says, "For the most part illustrations in the commercial art field are on an illiterate level. * * * The resulting art work is not indicative of the public taste, but reflects the knowledge, taste and timidity of those who direct our publications. * * * Over a long period of daily contact with the public, I have never found any picture too good for the public to see. * * * We should begin to help activate the full art potential of our people."

The balance of the book shows how this is being done. Margit Varga explains for Life how its editors learned to trust the artists they engage to translate assignments into their own terms without interference— to acknowledge them, in other words, as authorities. For the Container Corporation of America, Egbert Jacobson says of his progressive program: "That we always got good advertising and often very good art into the bargain, is proof to us that the accomplished artist communicates with the observer in a forceful and memorable manner because he has more to say than a lesser artist and knows better how to say it." Art director Ernest Elmo Calkins verifies this in different words, "When it comes to delivering a punch, the gifted creative artist can put it all over the matter-of-fact, brutal ignoramus."

Jo Gibbs tells the amazing story of the art collections of International Business Machines made through its pioneering president, Thomas J. Watson, of their wide circulation and immense public response, including that of the I.B.M. employees at Endicott, N. Y., and of the museum being planned for them. She hints delicately at the dominant, but not exclusive, leaning toward academic art which has marked Mr. Watson's course in this highly social-conscious plan; she is far too delicate, thinks this critic, for the ultimate good of the plan.

Composer S. L. M. Barlow pleads for Government in art. The editor sets the whole stage and appraises the field and the investigation. And Walter Baermann admirably supplies the philosophical setting. ROBERT ROSENTHAL'S SPECIALS FOR OUTDOOR PAINTING

12x16 OIL SKETCH BOX



(Unpainted)
Holds 3 12x16
Canvas Boards
ONLY \$588

PERFECTION SKETCHING EASEL

ALUMINUM FOLDING STOOL \$1.50

Mail Orders F.O.B. N. Y. C. 3, N. Y.

Robert Rosenthal, Inc.

Artists' Materials of Every Description

Soon Available to the American Artist!

ROWNEY'S

OF LONDON Finest Quality Artists'

- · COLOURS
- · BRUSHES
- · PASTELS
- · MEDIUMS

Used by great masters since 1789!

U. S. Distributors

THE MORILLA COMPANY



ART MATERIALS

PICTURE FRAMES

OILS AND WATERCOLORS

CANVAS, PAPER, BRUSHES

ALL STANDARD MATERIALS

DELIVERIES ANYWHERE

T. R. BOGUT, MITCHELL 2-8378

847 BROAD ST., NEWARK 2, N. J.

SERVING ARTISTS FOR FORTY YEARS

SCHNEIDER & CO.

ARTISTS MATERIALS & DRAFTING SUPPLIES
Mail and Phone Orders Carefully Filled
123 WEST 68th STREET, NEW YORK
Tel. TR. 7-8553 Picture Framing

CONTRIBUTE TO THE CANCER FUND



This early version of the collapsible metal tube was a great advance in convenience. Winsor & Newton were among the very first to offer their colors packed this way.

Since the beginning of the Victorian age, they have been providing artists with more permanent and durable materials in the most convenient form available.

Over a century of useful contributions to the colorman's craft has made the Winsor & Newton signature as well known and respected as that of many a great artist.



THE HUGHES OWENS CO., Ltd., MONTREAL, OTTAWA, TORONTO and WINNIPEG CANADIAN AGENTS



By JUDITH K. REED

Goris on Rubens

"Rubens in America" by Jan-Albert Goris and Julius E. Held. 1947. New York: Pantheon Books. 59 pp. of text and 120 black and white plates. \$8.50.

Until the early 1900s too many Americans agreed with Rubens' contemporary, Archduke Ferdinand, who wrote to his brother, King Philip of Spain, lamenting the "exceeding nudity of the three goddesses" of Rubens' Judgment of Paris. In America a century later even astute American painters, like Allston, who admired Rubens to the point of addressing a sonnet to his art, believed that he "has injured more artists than he has benefited" because his imitators missed his qualities while essaying the quantities of his "volup-tuous floridity of style." And when the first American book on the Flemish artist appeared in 1878 author George Henry Calvert had to deny that "the female sex attained in Flanders to stouter, coarser stature than in Germany or England-not only is this not the case but in the upper classes the female figure does not in Flanders tend so much to overabundant enbonpoint as in England."

These and other delicious comments spice Jan-Albert Goris' essay on Rubens paintings in American collections, the majority of which were bought in the early 20th century. Designed as a belated anniversary tribute to Rubens, whose 300th birthday anniversary occurred in May, 1940, the exact month the Germans chose to bomb his native Antwerp, the book reproduces 120 paintings and drawings by the artist, together with a detailed catalogue arranged by Julius S. Held.

Unfortunately this picture gallery is marred by the uneven quality of the 120 full-page reproductions and through a most clumsy system of identifying the paintings reproduced.

On the credit side, however, is the division of the catalogue into two sections: the first devoted to landscape, portraits, allegories and so on in America which the author believes to have been executed entirely or to a considerable extent by Rubens himself. The second section, the Appendix, contains those works which were or still are attributed to Rubens by their owners but

are dubious in the opinion of the author.

Among the later he places Portrait of Isabella Brant, First Wife of Rubens, in the Mellon collection of the National Gallery; Portrait of Anne of Austria, Queen of France, in the Metropolitan Museum; Portrait of Helena Fourment, in the collection of Marion Davies; Youthful Self-Portrait in the Johnson Collection of the Philadelphia Museum, and 102 other paintings and drawings in various public and private collections. Reasons for doubting authenticity in these cases is given with varying degrees of conviction.

Pictorial Record of Berman

"Eugene Berman: Paintings, Drawing and Decor." Edited with introduction by Julien Levy. 1947. New York: American Studio Books. 15 pp. of text and 80 pp. of illustrations. \$6.00.

A pictorial record of Eugene Berman's romantic art as seen in his easel paintings, murals, drawings and stage decor, this book should appeal to all enamoured of the artist's brooding style and excellent technique. In his brief introductory essay Julien Levy, director of the Julien Levy Gallery in New York City, presents pertinent biographical information.

Reproductions, which are clear but printed in black and white only, begin with early, haunted architectural studies of 20 years ago, inspired in part by Chirico, whose melancholy rapprochement with a vanished age Berman shared then as now. Then we pass through wistful memories of Italian landscapes of fact and fancy and on to Berman's desolate landscapes with figures, painted in the 30s. The book concludes with examples of his recent "bullet and worm-hole" period—those large single figure compositions in the grand tradition in which the mood of decay is heightened by a technique of painting that punctuates the entire area with trompe l'oeil holes.

Also included are privately-commissioned murals for the homes of James Thrall Soby, Wright Ludington and others; some—too few—beautiful drawings, and a group of his magnificent costume and stage designs for recent ballet productions, including Romeo and Juliet and Giselle. Together the illustrations present a good, if necessarily limited, picture of an unusual painter and a truly gifted designer-decorator.

Art Book Briefs

"Highlights from Among the Hudson River Artists," Clara Endicott Sears' biographical account of American pioneers of landscape painting will be out next winter. Published by Houghton Mifflin Co., the new book offers more than 60 illustrations.

PORTRAIT PAINTING by MICHEL JACOBS

AUTHOR OF "ART OF COLOUR" - "ART OF COMPOSITION"

17 Colour Plates

Book Size 15 x 11

20 Black and White Plates
PRE-PUBLICATION PRICE \$9.75

The price after publication of this book will be \$12.50

Send for bandsome coloured illustrated circular A

PRIMATIC ART COMPANY

P. O. Box 186

Rumson, N. J.

DEVOE

ARTISTS'

Oil Colors

There's a world of extra satisfaction in working with truly fine colors. And there are no finer colors than Devoe Artists' Oil Colors! Into every tube goes all the skill we've gained in nearly two hundred years of color-making—and in meeting the requirements of generations of exacting artists. Ask your dealer for Devoe Artists' Oil Colors and learn at first hand why they are first choice with leading artists everywhere.



Devoe Manganese Violet— Brilliant—Permanent—and a Good Mixer!

You'll like the exceptional brilliance of this new Devoe Color—and its unusual clarity of tone when mixed with other colors. In studio size tubes, double tubes, and single tubes at your dealer's. Or send 36 cents for a ½ x 2* tube to Dept. 21,

for a ½ x 2* tube to Dept. 21, Devoe & Raynolds Company, Inc., 787 First Avenue, New York 17, New York.

> DEVOE ART SUPPLIES

SPECIAL VALUES!

Artists' Cotton and Linen Canvas— Stretchers — Canvas Boards — Domestic & Imported Oil Colors— Water Colors — Temperas — Sable and Bristle Brushes—Frames—

and a host of other materials.

Write for FREE Price List. Discount to

Schools.

62 Third Avenue
Near 11th Street
New York 3, N. Y.



COMPANY

PICTURE FRAME MAKERS

15 E 57 ST. NEW YORK

400 N. STATE ST. CHICAGO

Masters . . .

In handling, packing and shipping works of art, our 80 years' experience has made us masters in this field. Our services are available to collectors, artists and galleries.

For safety's sake-use Bud-

W. S. BUDWORTH & SON, Inc.

424 West 52nd St., New York City

Headquarters GENUINE DRY PIGMENTS FOR ARTISTS COLORS

COBALT BLUES
COBALT GREENS
COBALT VIOLETS
CERULEAN BLUES
GENUINE AUREOLINE
EMERALD GREENS
EMERAUDE GREENS

CADMIUM YELLOWS
CADMIUM REDS
ULTRAMARINES
VERMILIONS
UMBERS OXIDES ETC.

- Founded 1854 -

FEZANDIE & SPERRLE, INC. 205 Fulton Street New York City

Designed and Executed by Alexander Lazuk

MIDTOWN FRAME SHOP

61 West 74th Street, N. Y. C. 23 ENdicott 2-1284

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date .- The Editor.

NATIONAL SHOWS

Asheville, N. C.

AUGUST ASHEVILLE ARTISTS GUILD
EXHIBITION. Aug. 18-29. Artists Guild
Gallery. Open to members. Painting in all
media. Jury. Work due Aug. 11 sent c/o
Ingle Transfer & Storage Co., 44 Valley
St., Asheville, N. C. National membership
dues \$1 payable to Guild and requests for
further information sent to Cuthbert Lee,
327 Charlotte St.

Greensboro, N. C.

4TH INTERNATIONAL TEXTILE EXHIBITION. Nov. 4-30. N. C. Woman's College. Open to all textile designers Media: Woven & Printed Fabrics. Jury. \$2,200 prizes. Entry cards due Sept. 16. Work due Sept. 23. For further information write to Norma Hardin, Woman's College, Univ. of N. C., Greensboro, N. C.

Los Angeles, Calif.

27TH ANNUAL EXHIBITION, CALIFORNIA WATERCOLOR SOCIETY. Sept. 16-Nov. 1. Pasadena Art Institute. Open to all artists. Media: watercolor, pastel, gouache. Prizes. Jury. Entry cards and work due Sept. 3. For further information write Julie Polousky, Secretary, 636 Chestnut Ave., Long Beach 12, Calif.

New York, N. Y.

New York, N. Y.

UNITED NATIONS POSTER COMPETITION, U.S.A. SECTION. Museum of Modern Art. Open to professional artists. Poster design in full color (not more than six colors), size 16" x 21", descriptive of some aspect of the aims and principles of the United Nations as outlined in the Charter. Jury, 34,000 prizes. Work due June 15. For further information write Museum of Modern Art, 11 West 53rd St., New York 19, N. Y. Circle 5-8900.

Newport, B. I.

Newport, B. I.

ATI ANNUAL EXHIBITION. July 7-27.
ATI Association of Newport. Open to living American artists. Media: oil, watercolor, pastel, drawing, prints, small sculpture. craft. Jury. Fee \$1 to non-members. Entry cards due June 16. Work due June 23. For further information write Art Association of Newport, 76 Bellevue Ave., Newport, R. I.

Ogunquit, Maine

Orunquit, Maine
27TH ANNUAL NATIONAL EXHIBITION
OF PAINTINGS. June 29-Sept. 1. Orunquit Art Center. Open to professional artists. Media: oil, watercolor, tempera. Prizes totaling \$400. Works addressed "Orunquit Art Center, Hoyt's Lane, Orunquit, Maine (via Wells Beach, Me.)" and due June 16. For further information write H. Kedrick, See'y., Orunquit Art Center Bldg., Orunquit Me.

Santa Paula, Calif.

ELEVENTH ANNUAL ART EXHIBIT. August 15-24. Santa Paula Chamber of Commerce. Open to all artists. Media: oil, watercolor, pastel. Jury. Purchase prize awards. Work due August 7. Work sent to Chamber of Commerce, c/o Habbick and Udall, 107 North Mill St. Santa Paula. For further information write Florence V. Mayberry, Secretary, Santa Paula Chamber of Commerce, Santa Paula Chamber of Commerce, Santa Paula

REGIONAL SHOWS

Columbus, Ohio

Columbus, Ohio

23RD ANNUAL CIRCUIT EXHIBITION
TOUR. Nov. 1947-June 1948. Columbus
Gallery of Fine Arts. Open to Ohio born &
Ohio resident artists. Media: watercolor,
gouache. Jury. Cash award. Fee \$3. Entry
cards and work due Oct. 4. For further
information write Miss Lois Lampe, Sec'yTreas., Ohio Watercolor Society, 476 King
Ave., Columbus 1, Ohio.

Gloucester, Mass.
5TH ANNUAL EXHIBITION. June 29Sept. 7. North Shore Arts Association Galleries. Open to members only. Painting,
any media and sculpture. Jury. Prizes \$175.
Entry cards and work due June 13. For
further information write Adelaide Klotz,
Secretary, Ledge Road, East Gloucester,
Mass.

Minneapolis, Minn

FIRST REGIONAL PAINTING & PRINT ANNUAL Aug. 21-Sept. 28, Walker Art Center. Open to residents of Iowa, Ne-oraska, North & South Dakota, Wiscon-sin, Minnesota, Jury. Prizes. Entry cards, Work due July 15. For further information write William Friedman, Assistant Direc-tor, Walker Art Center, Minneapolis.

STUDY LANDSCAPE

in historic New England's beautiful Pioneer Valley under personal direction of

ROLAND PIERSON PRICKETT

leading authority on technique and color Technocratic School of Color and Sane Painting

All-Year Studio-Select Small Classes Tuition covers
Paint, Canvas, and Equipment

Write for Prospectus

P.O. Box 55-D, Hampden, Massachusetts

SUMMER CLASSES MODERN PAINTING

ABSTRACT . NON-OBJECTIVE

ROX NUMBER 402

ADDRESS INQUIRIES NEW HOPE, PA. BUCKS COUNTY

REHOBOTH ART LEAGUE

JUNE 30 - AUGUST 29 Adult and Junior Students

Norwood MacGilvary Howard Schroeder Frances Oler

WATERCOLOR OIL CERAMICS Rehoboth Beach, Delaware

LANDSCAP

PAINTING COURSES IN NEW AND PROVINCETOWN

ARTHUR SI

NEW YORK 3 GR. 5-1145 224 E. 12 ST.

SCULPTURE STUDENTS (Male)

JULY . AUGUST

Lodging and Sculpture Instruction in exchange for work in Quarry.

For further information write: HARVEY FITE, HIGH WOODS WOODSTOCK, NEW YORK

KINZINGER SUMMER SCHOOL TAOS. N. MEX.

JUNE 9 TO AUGUST 29 LANDSCAPE, STILL-LIFE LIFE AND COMPOSITION

GO OUTDOOR PAINTING WITH WILLIAM FISHER

SHORT TRIPS NEAR N. Y. ALL DAY Wed. & Sun. & Saturday Afternoons May 1 to November 12 For further information write

8th STREET ART SCHOOL 33 W. 8th St., N.Y.C. GRamercy 5-7159

ART SCHOOL OF THE

June 23 to August 2 RAYMOND KENNON, Landscape ELSIE FREUND. Design & Grafts LOUIS FREUND, Portrait

OZARKS Hatchet Hall, Euroka Springs, Ark.

Live cheaply and study in America's most unique town.

ROCKPORT - MASS.

PAINTING CLASS JULY AND AUGUST

CAMERON BURNSIDE

APPLY: 10 SOUTH 18th STREET PHILADELPHIA 3, PA.

Ju

CHAUTAUQUA ART CENTER

Art School on Chautauqua Lake, Chautauqua, New York

REVINGTON ARTHUR, Director

Instructor of PAINTING & DRAWING . OIL . WATERCOLOR



PORTRAIT
LANDSCAPE
STILL LIFE

and other courses

N. Y. U. Courses Approved Under G.I. Bill of Rights.

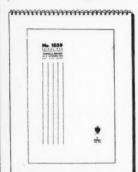
New York University Credit Courses. Lectures. 36 Symphony Concerts. Opera. Theatre. All Summer Sports. Reservations should be made immediately. For Arts & Crafts Catalog and other information Write: MRS. L. H. HARTZELL, Secretary, CHAUTAUQUA, NEW YORK.

No matter where you go

MORILLA Sketch Pads

will help you enjoy your vacation more

• A Paper for every technique



For Watercolor:

No. 1059-S—Spiral Pads

145 lb. rough watercolor stock of 75% rag content 9 x 12" and 11 x 15" Also Blocks of popular sizes

No. 1150-S—Spiral Pads

Rough watercolor paper 9 x 12", 11 x 15", 12 x 18"

No.1130BS—Spiral Pads

Low price watercolor stock 6 x 9", 9 x 12", 11 x 15".

12 x 18"

Also in Blocks

For Charcoal:

No. 35BS—Spiral Bound Pads

24 sheets of white "Beverly Ingres"—75% Rag 9 x 12" — 12 x 18" — and 19 x 24"

No. 135BS—Charcoal Pads—Assorted Tints

24 sheets of each of six colors 9 x 12" — 12 x 18" — and 19 x 24"

and a multitude of other grades, surfaces and sizes. Be sure you ask for a MORILLA pad or block.

THE MORILLA COMPANY . New York 10, N. Y.

MARVELOUS NEW PALETTE



A brand new type of palette that is always in workable condition—gives you more time for actual painting.

Peel off layer after layer of specially processed sheets—a fresh, clean working surface is ready for you. No more bothersome scraping off of colors. No more left-over dirty pigments to interfere with your next painting problem. Perfect for all techniques.

Indispensable to hobbyists and professionals alike in bringing perfection to their art. See what a remarkable difference this better palette makes in your work.

Distributors wanted

Inquire immediately

Souds !! DIRECT TO

JOHN J. ANTHONY
347 MADISON AVE., NEW YORK 17, N. Y.

S.

WELLFLEET SCHOOL of ART



After June 15 address: WELLFLEET SCHOOL OF ART Wellflieet, Mass. Tel.: Wellfleet 115

WELLFLEET . MASS. (ON CAPE COD)

XAVIER GONZALEZ

Vinner: 1947 Guggenheim Fellowship

BEN WOLF

PAINTING, DRAWING, ART CRITICISM JULY 7-SEPTEMBER 6

Limited Number of Serious Art Students. Jon Corbino and Chaim Gross will be among visiting artists expected during the summer.

Approved under G.I. Bill of Rights

For further information address:

Until June 15 oddress: Joseph Luyber, Sec'y, Hotel Brevoort, 5th Ave. at 8th Street, New York, N. Y. (ORegon 4-7429)

the hans hofmann school of fine art 52 west 8th street . new york city . phone chelsea 2-4933

> summer session personally conducted by mr. hofmann

approved under G. I. bill of rights

provincetown, mass.

june 15-sept. 15

The New Art Education by

RALPH M. PEARSON

presents the modern approach to art and art education, challenges all academic methods of skilled copying and explains the philosophy and practice back of the

in modern, creative painting, modelling and drawing for both amateur and professional which allow anyone to study. Mr. Pearson's book,

Experiencing American Pictures

enlarges this study to the field of analysis and criticism of all pictures and so rounds out the practice courses. Bulletins and book circulars on request.

DESIGN WORKSHOP

. South Nyack, N. Y.

This Summer Paint With

MORRIS MODERN

MILLER HILL ROAD

PROVINCETOWN WRITE BOX 41

MASS. PROVINCETOWN, MASS.

THE SCHOOL OF THE WORCESTER ART MUSEUM

HERBERT BARNETT

CATALOGUE TON REQUEST - ADDRESS: 55 SALISBURY STREET, WORCESTER, MASSACHUSETTS

SCHOOL OF FINE ARTS

"The School of Modern Art" Approved for the education of Veterans under the G. I. Bill of Rights.

Ozenfant Teaching 208 E. 20th St., New York 3

57th Street in Review

[Continued from page 19]

Beach, an earnest and original painting. Among the more familiar painters, Morrison, Flannery, Schnakenberg, Heliker, Hartell and Robinson are to be commended. John Koch's New England Cemetery is heartening, for it indicates that this extremely able painter, despite his recent trend toward glassy, photographic naturalism, has not entirely given up saying something .-- A. L.

Group at Mortimer Levitt

A selected group of recent paintings and sculpture of high quality make up current exhibition at Mortimer Levitt Gallery, through June 6. They include oils by Leon Zouté, Everett Spruce, James Brooks, Herbert Barnett, Majorie Bishop, Virginia Berresford, Max Spivak, Beatrice Mandleman, Jenne Magafan, Seymour Fogel, John Nichols and Robert Sarter. The sculpture is Jose de Rivera, Anita Weschler and Charles Umlauf.

It is a colorful and consistent show in a fresh, modern vein.-A. L.

Sculpture in the Village

The Village Art Center has just ended its 2nd Non-Jury Sculpture show with an announcement of the prize-winners. The purpose of these open exhibitions at the Center is to select artists for future exhibitions. The first prize winner, Dorothy Rossen for her marble Mother and Child, will be given a oneman show. The other three winners will have a three-man exhibition of their work. Second prize went to Marianna Pineda for the mohogany Girl Wading, third prize to Clare Dieman for her wood Rythmn, and fourth prize to Bea Croll for the terra cotta Suzie. -A. L.

Kroth at Norlyst

Richard Kroth's exhibition of paintings, at the Norlyst Gallery, makes immediate impression for its sustained brilliance of color. Executed in water-color, pastel, and probably gouache, with many of the dry watercolors glazed, there is unusual richness of textures in all the work. Many of the themes are mystical, and to the public possibly puzzling, but they are all dec-orative in pattern and animated by lively rhythms. The flower pieces are especially handsome. (Until May 30.) -M. B.

Group at Macbeth

The art world, ignoring the caprices of weather, holds to the calendar and is now concentrating on summer group shows. One of these groups, at the Macbeth Gallery, contains some topnotch works by its constituency, but since many of them have been previously seen and commented upon, it is scarcely necessary to list them. One of

ART SCHOOL M

Sculpture, Painting, Drawing, Ceramics For Pamphlet write to

WOODSTOCK, N. Y. Sines 1924 R

The Art Digest

the ou ing, by fragile drawn the bo nation as by Jose small of plan Schuel

The B

design

expres It s order consid distor tion. exhibi sculpt the si able. for th color whate pure

space Fou have Outst Walk Gersh Lillia Holm June

An

the

flowe

art (

cerne

forms

emoti

until paint he is bine tasy. protr draw off h seum in 1 he f

Asso His i coun Fl pictu roma into fairy

CI JU

June

the outstanding pieces is a recent draw-ing, by Andrew Wyeth, Beckie King, a fragile, old creature, with the skin drawn tightly over the face revealing the bony structure, and a gentle resignation expressed as much by the hands as by the poignant face.

Joseph DeMartini's Dark Mirror, a small canvas, is a remarkable fusing of plangent color and radiance; Charles Schucker's two gouaches, The City and The Bridge, possess both originality of design and an appropriate palette to express it.—M. B.

te

er

tt. d,

w

of

i-

n

ed

x-

ıp

p-

is

of

V

Defining the Abstract

It seems that the word "abstract" still confuses a number of people. In order to emphasize the fact that any considerable altering, formalizing or distorting of nature constitutes abstrac-tion, the Bertha Schaefer Gallery is exhibiting a group of paintings and sculpture in this category. In all cases the subject matter is easily recogniz-able, despite various liberties taken for the sake of pattern or composition, color harmony, emotional impact, or whatever. There are no examples of pure abstraction or of non-objective art (wherein the artist would be concerned solely with relationships of forms, spaces and the like, or with the emotional effect of color, line, mass and space).

Fourteen painters and three sculptors have one work each in this exhibition. Outstanding are Ione (Mrs. Hudson) Walker, Ben-Zion, Chet La More, Avery, Gershon Benjamin, Vasilieff, Hartley, Lillian Dubin, Alfred Maurer and Siv Holme. The exhibition continues through June 27.—A. L.

Andrey Avinoff Exhibits

Andrey Avinoff, director emeritus of the Carnegie Museum, is exhibiting flower paintings at Knoedler Galleries until June 20. In contrast to flower painters who seek scientific accuracy, he is a scientist whose paintings combine specialized knowledge with fantasy.

The brother of Elizabeth Shumatoff, protrait painter who made the last life drawing of Franklin D. Roosevelt, Avinoff has been associated with the museum since his arrival in this country in 1922. His art career began when he first exhibited with the Moscow Association of Artists at the age of 19. His illustrations have appeared in this country through the years.

Flowers lovers should enjoy these pictures, for their truth and for their romantic blending of fact and fancy into swirling compositions of exotic or

fairy-land charm .- J. K. R.

CAPE ANN ART SCHOOL

JULY & AUGUST at Rockport, Mass.

GEORGE

WILLIAM C.

MORRISON • McNULTY

Write for Circular

William C. McNulty, Rockport, Massachusetts

chouinard art institute

announces the students' exhibition june 13 to july 5

summer session eight weeks

july seventh to august thirtieth

visiting instructors:

jean charlot, painting harry diamond, advertising

> fall semester: september 15, 1947 spring semester: february 9, 1948

2723 west sixth street los angeles 5, california

THE ART STUDENTS' LEAGUE OF NEW YORK SUMMER SCHOOL IN WOODSTOCK, NEW YORK

Beginning June 2nd and ending August 29th

Five mornings a week—Monday through Friday—8 A.M. to 1 P.M.

tructors

Description of Class
Id Blanch
Life Drawing, Painting, Composition
Her Martin
Life Drawing, Painting, Composition
Sculpture
Sculpture
32.00
32.00

Five afternoons a week—Monday through Friday—1:15 P.M. to 6

Instructors
Tasuo Kuniyoshi . Life Drawing, Painting, Composition . 32.00

AUBROVED FOR PATER ANS. 32.00 APPROVED FOR VETERANS

For catalogue write to: Art Students' League of New York, Woodstock, New York

TIFFANY FOUNDATION SCHOLARSHIPS

The Trustees of the Louis Comfort Tiffany Foundation announce

Competitive Scholarship Grants for 1947

Application blanks will be sent on request.

Address Director

Tiffany Foundation, 1083 Fifth Avenue, New York City

CORONADO SCHOOL OF FINE ARTS

AT BEAUTIFUL CORONADO ISLAND ON THE PACIFIC OCEAN 15 Miles to Old Mexico
"APPROVED FOR VETERANS"

Summer Session • July & August
692 MARGARITA AVE., CORONADO, CALIF.

SCULPTURE

INDIVIDUAL CRITICISM

DRAWING AND PAINTING

IN THE

GREEN MOUNTAINS OF VERMONT June 30 - Sept. 1 . Weekly Rates

Tel. N. Y. C. REgent 4-0574 Evenings, or Write CHARLES CAGLE, Arlington, Vermont



Wesleyan Conservatory and School of Fine Arts

A DIVISION OF WESLEYAN COLLEGE Degrees: B. F. A. With Major in Speech and Art and B. M.

For Catalogue and Information address:
The Dean: WESLEYAN CONSERVATORY AND SCHOOL OF FINE ARTS MACON, GEORGIA

Wayman Adams Students A Summer School of Art

In the Adirondacks at Elizabethtown, New York Portrait • Lithography • Etching Landscape • Water Color • Sculpture Season June 16th to August 30th Professionals and Amateurs

For information, address John W. Pratten, Manager Spankenkill Road, Poughkeepsle, N. Y.

PERSONAL ART INSTRUCTION

JON CORBINO SUMMER 1947

WRITE FOR APPLICATION 5 MARMION WAY, ROCKPORT, MASS.

WATERCOLOR COURSES GOOSE ROCKS BEACH, ME.

June 23 - Sept. 13, 1947 LANDSCAPE & PORTRAIT
Approved under "G.I. Bill"

Te June 1, Write 2025 O St., Wash., D. C.

PHILA. MUSEUM SCHOOL



OF INDUSTRIAL ART Practical courses in Art for Industry. Advertising, costume design, fashion li-iustration, teacher education, (degree), illustration. Interior desceration and industrial design. Day, evs. Catalog. Broad & Pino Streets, Phila. 2, Pa.

New Conway Art School

W. LESTER STEVENS, N.A.

at Conway, Mass. May I to November I

The landscape school which is different
Approved under G. I. Bill of Rights
Address: W. Lester Stevens, Cricket Hill, Conway, Mass.

THE OGUNQUIT SCHOOL OF PAINTING AND SCULPTURE

Robert Laurent - William von Schlegell THIRTEENTH SEASON—July 7th to August 29th Approved under G. I. Bill of Rights Write for catalog: WILLIAM von SCHLEGELL HARRISON, N. Y.

Summer School News

IN A FOREWORD to the catalogue of the Skowhegan (Maine) School of Painting and Sculpture, Henry Varnum Poor steers the fragile craft of a current problem so neatly between Scylla and Charybdis that his ideas bear repeating: "Painting in America is now in a very fluid and experimental and rapidly changing period. This is a necessary part of growth and development. But in whatever direction painting swings, it always returns to reality as the one vital, original and creative source. Whatever the fashions or modes of the moment may be, beautiful drawing and fine painting continue as the always fresh and permanent qualities, never outmoded for very long.

"In our time the meaning and purpose of a school of art should be to keep these permanent qualities, sound drawing and painting, and craftsmanship, clear and unobscured. If reality is taught and understood in its deepest sense, it is much farther away from imitative and academic formulas, than is any shallow following of a mode."

In addition to the varied essential classes and seminars in drawing, painting and sculpture, conducted by Poor, Charles Cutler, Sidney Simon and Willard Warren Cummings, Skowhegan has added one rarely encountered in summer schools-a fresco and mural painting class taught by Ann Poor. Another feature will be a course in the technical aspects of painting materials given by Leonard Bocour. Kuniyoshi, the Zorachs, Zerbe, Loren MacIver, Joe Jones and David Fredenthal are among the guest lecturers. (June 30-August

Bill McNulty, who turned his Cape Ann (Rockport, Mass.) Art School over to direction of Louis Bosa and Bernard Klonis last summer while he took a long-overdue sabbatical, is back at the helm this season. He will be assisted by George Morrison, an American Indian of the Chippewa tribe, whose paintings of fresh, modern approach have caused something of a stir in the large shows this past season. The School has always stressed fundamentals, and makes special point of having the student understand the relationship between the model and the landscape, and of correlating the work of the studio with the work out of doors. . .

Art, as well as opera and the theatre, will flourish this summer in the most "revived" of Colorado's ghost towns-Central City, located 8,500 feet above sea level on what was called the "richest square mile on earth." Margaret Kerfoot and C. Kermit Ewing, directors of the Central City Art Colony, will give instruction in landscape, figure, portrait and still life, based on the use of any medium. Most work will be done out of doors, to take advantage of the local scenery, and a costume model

PAINTING TRIP to MEXICO

August 1 to September 15

AARON BERKMAN

17 East 87th St., N. Y. 28, N. Y. AT. 9-8079

HARTFORD ART SCHOOL

AVERY MEMORIAL

FINE AND APPLIED ARTS PAINTING · GRAPHIC ARTS SCULPTURE · PHOTOGRAPHY

DESIGN · COMMERCIAL ART

Cre

MIL

Instru

F. C

lise

Mills

LA

forme June :

THE

Box 9

SW

WRITE

ST. L

WASHIR

AR

0

PI

CA

SC

HENRIK MARTIN MAYER, Directo

25 Atheneum Square, North Hartford, Connecticut



HARRY ENGEL ART SCHOOL

PROVINCETOWN, MASS.

JUNE 30th - SEPT. 5th For Catalog Write:

HARRY ENGEL
Indiana University Bloomington, Ind.

Art Academy of Cincinnati

DRAWING PAINTING SCULPTURE PORTRAITURE PHOTOGRAPHY GRAPHIC ARTS COMMERCIAL ART HISTORY OF ART

Write for Catalog SUMMER TERM: JUNE 16 - AUGUST 8 Philip R. Adams, Director, Cincinneti, O.

THE HONORÉ COMMUNITY PAINTING, CERAMICS AND GRAPHIC ARTS WITH INTIMATE PERSONAL TUTORING BY NATIONALLY KNOWN ARTISTS (ACCREDITED UNDER G. I. BILL OF RIGHTS)

PAUL HONORE, DIRECTOR PORT DEPOSIT MARYLAND

Water Colour Instruction JOHN CHETCUTI at Rockport, Mass.

For information write to: 43 W. 55 St., N.Y.C. . Circle 7-5942

GEORGIA DEPARTMENT OF ART, ATHENS, GEORGIA

tration: drawing and painting, illustration. advertising design, crafts, art education, ceramics, interior design. B. F. A. and M. F. A. degrees. Dormitories. Summer school. Write for information to:

LAMAR DODD, Head of the Department



Courses in Fine Arts, Teacher Training, Crafts, devertising and Costume Design. Interior Pro-Advertising and Costume Design, Interior Decoration. Stage Craft, etc. Catalogs on request.

N HERRON ART SCHOOL

INDIANAPOLIS, INDIANA
Painting, Sculpture, Commercial Art, Teachers' Training.
Confers B.F.A. and B.A.E. Degrees.
DONALD M. MATTISON, Director

The Art Digest

Creative Art Workshop MILLS COLLEGE SUMMER SESSION

July 5-August 16 Chairman: William A. Gaw

William Gaw......Painting Sargent Johnson..Children's Classes Ilse Schulz......Weaving

For catalogue write to:
Office of Summer Session
Mills College, Oakland 13, California

LANDSCAPE CLASS

D. Marguerite Hughes former assistant of Geo. Elmer Browne, N.A. June 30-Sept. 7 Provincetown, Mass.
Address: D. M. Hughes, 540 S. Berende St., Loe Angeles 5, Cal.

THE NANTUCKET SCHOOL of ART

for summer study in

SCULPTURE . PAINTING DESIGN

Box 928

LOG

S.

ŗ

0.

TY

RTS

12

GIA

enf

D

47

fts,

est.

ing.

gest

Nantucket, Mass.

SWANZEY LAKE ART CENTER

WEST SWANZEY, N. H.
Landscape Painting in Oil & Watercolor. Instruction,
Room and Board — Excellent Recreational Facilities. \$350.00 FOR EIGHT WEEKS
\$180.00 FOR FOUR WEEKS
WRITE: DOUGLAS A. JONES, B.F.A. YALE '41, DIR.
BBX 32, BLACKSTONE COLLEGE, BLACKSTONE, VA.

ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY ST. LOUIS, MO.

Professional training leading to the B.F.A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion, Illustration, Crafts, Teacher Training Course, Students may live in supervised residences and enjoy many University activities. For information, address:

Kenneth A. Hudson, Director, Room 20

LAKE MICHIGAN PAINT THE SAND DUNES

SKETCH SWIM

FISH SAIL

ART SCHOOL OF THE CRAFTS GUILD MACATAWA, MICHIGAN

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

HENRY VARNUM POOR CHARLES G. CUTLER SIDNEY SIMON WILLARD W. CUMMINGS AMNE POOR . . . and Distinguished Visiting Artists G. I. BILL APPROVAL FOR VETERANS

Opens July 1st. Request free Catalog D. SKOWHEGAN, MAINE

Paint on Long Beach Island PLEASONTON ART CLASSES

Ruth C. Pleasonton
JULY 1st TO SEPTEMBER 8th Painting, Drawing in all mediums. Advanced Students. Beginners.

Write for Circular: 215 BELVOIR AVE., BEACH HAVEN, N.J.

OREGON

MUSEUM ART SCHOOL DAY AND EVENING CLASSES 10 INSTRUCTORS

CATALOG WEST PARK AT MADISON PORTLAND 5, OREGON

will be available. (July and August.)

Ruth Collings Pleasonton will hold summer art classes at Beach Haven, New Jersey, located six miles at sea on what is known as Long Beach Island. Beginners are particularly welcome, and are given fundamental training in drawing, painting and composition. In-struction will be given in oil, watercolor, pastel and charcoal techniques in portraiture, still life, landscape, life and costumed model subjects. (July 1-Sept. 8.)

The Leelanou (Mich.) Summer Art School, which functions as part of the regular summer program of Michigan State College, will open a six weeks session on June 16. Nicola Ziroli, popular Chicago artist and teacher and many times a prizewinner in the large annuals, will be in charge of the painting classes. Three or six credits may earned by those seeking college credits. An exhibition will be held during the last three days of the term, when each student may hang at least one picture.

On the old whaling island of Nantucket, which still abounds in scenes beloved by Herman Melville more than a hundred years ago, is the (Peter) Kerr School of Art, where both beginners and advanced students may study landscape painting, studio painting, sculpture, ceramics and printmaking from June 30 through August 29. Instruction aims at developing the students' own mode of expression while providing him with sound technical knowledge in a broad variety of media.

The peripatetic Mexican Art Workshop combines almost six weeks of art, Spanish and sightseeing in all manner of picturesque and historical places. From a base of operation in Mexico City, short trips are scheduled to Puebla, Toluca, Xochimilco and the Pyramids of Teotihuacan; longer ones to Cuernavaca, Taxco, Guadalajara, Lake Chapala and Ajijic, winding up with a final week at Acapulco, Mexico's fashionable beach resort. Instruction is offered in painting, drawing, fresco techniques and Spanish. The tour will be conducted by Mrs. Irma S. Jonas and Bernard Pfreim, both of whom have lived, worked and traveled extensively south of the border. (July 16 to August 23 in Mexico.)

The Swanzey Lake (New Hampshire) Art Center aims to provide art instruction, self-development and recreation within a wholesome family atmosphere. Basic instruction is given in drawing, painting and composition, from which point of departure students are encouraged to develop their individual bents. Emphasis is on outdoor work and field trips. The Center is under the direction of Douglas Abby Jones, art director at

ACADEMY of

FINE ARTS

BREET PROSECT TRAINING
Enroll Newt Day, Eve.
Sart. and Sun. classes. Art
Essentials, Cammercial Art,
Dress Design, Fashion IIlustration, Interior Decoration,
Illustration, Carteoning, Drawing
and Painting. Write for Free
Catalog.

SUITE E-6 18 S MICHIGAN AVE , CHICAGO 3

ACADEMY OF

ARTS

FINE ARTS COMMERCIAL ARTS ANATOMY FASHION WATERCOLOR OIL PAINTING INTERIOR DESIGN ADVERTISING DESIGN

pen All Year. Only 30 Minutes from Imes Square, N. Y. City. Tuition and aterials under G. I. Bill of Rights.

Write for Catalogue E.

T. R. BOGUT, Director 847 Broad Street—Top Floors NEWARK 2, NEW JERSEY Mitchell 2-8378

the School for Art Studies Painting • Sculpture • Graphic Art

Special Illustration Course Approved Under G. I. Bill of Rights Distinguished Faculty MAURICE GLICKMAN, Director 250 W. 90th St., cor. B'way.

ILLINOIS WESLEYAN UNIVERSITY SCHOOL of ART

PROGRESSIVE AND PROFESSIONAL FINE ARTS—COMMERCIAL DESIGN Drawing, Painting, Advertising Art, Scuipture, Crafts, Teacher Training, Industrial Design, History of Art, Illustration, Design, Campus Activities.

B.F.A.-B.A.

Bloomington, Illinois



TRAPHAGEN SCHOOL OF FASHION For Results

Training Here Pays Life Dividends intensive SIX WEEKS' SUMMER Courses POF TEACHERS Professional methods in all branches of Fashion. Creditin. Approved by Regents.

Register New Sand for Circular 37. Phene Cd. 5-2077.

TRAPHAGEN, 1680 Breadway (52d St.) New York 19

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

BERKSHIRE SUMMER SESSION BERNSPIRE SUMMER SESSION
In collaboration with the Berkshire Maseum
6-WEEK COURSE — JUNE 30 - AUGUST 9
Life Drawing — Landscape and Figure Painting — Sculpture
Anatomy — Design — Perspective
For registration and catalog, write Bussell T. Smith,
Head of School, Berkshire Museum, Pittsdid, Max.

CORCORAN SCHOOL OF ART

PROFESSIONAL SCHOOL
TEACHING: DRAWING, PAINTING AND SCULPTURE
Endowed, No Taitlen. Entrance Fee \$30 a Seasester.
Affiliated with George Washington University
Write for Catalogue

17th St. & N. Y. Ave., Washington 6, D. C.

Summer School of Portrait Painting

ROSA AT PROVINCETOWN MASSACHUSETTS ON CAPECOD LE ION CAPE COD JUNE 16 TO SEPT. 17, 1947

For Further Information and Catalogue Address: ROSA LEE, c/o Hoffman Studio, 167 N. Clark St., Chicago, III.

UNIVERSITY OF DENVER SCHOOL OF ART

ree courses: Painting, Advertising Design, Sculpture, Interior Design, Art Education, Art History, sociate degree courses: Advertising Design, Painting, Instructors 20 Instructors

For Information Address: VANCE KIEKLAND, DIRECTOR, 1452 COURT PLACE, DENVER, COLORADO

PENNSYLVANIA **ACADEMY OF THE FINE ARTS** SUMMER SCHOOLS

CHESTER SPRINGS, PA.—JUNE 9 TO AUG. 30—Professional instruction in painting and sculpture. Posing out of doors, animal sculpture, lithography, landscape classes. Sports. PHILA., BROAD & CHERRY—JUNE 16 TO JULY 26—An intensive six weeks' course offer ing study in painting and illustration.

Distinguished faculties
Credit toward B.F.A., M.F.A. degree Write Broad & Cherry, Phila. 2, Pa., for catalogs and information.

HIGH MUSEUM SCHOOL OF ART ATLANTA, GEORGIA



Professional school. Degree and certificate courses in Fine and Advertising Art. Nive instructors. Summer Session June 9: Winter Session September 8. Catalog.

ROBERT S. ROGERS, DIRECTOR
BEN E. SHUTE, HEAD FINE ARTS DEPT.
1262 Peachtree St. N.E., Atlanta, Ga.

TAOS VALLEY ART SCHOOL LOUIS RIBAK, Director

All year 'round school Approved under G.I. Bill of Rights

Box 891

Taos. New Mexico

ART COURSE -ETCHING . DRAWING : PAINTING

THERESA BERNSTEIN WILLIAM MEYEROWITZ

44 MT. PLEASANT AVENUE EAST GLOUCESTER, MASS. CREDITS

JULY - AUGUST - 1947 CAPE SCHOOL THE OF ART

HENRY HENSCHE, Instructor Veterans can study here under the G.I. Bill. PROVINCETOWN, MASS. Address the Secretary.

LOS ANGELES COUNTY ART INSTITUTE

FORMERLY OTIS ART INSTITUTE COURSES IN FINE AND INDUSTRIAL ARTS. DAY AND NIGHT CLASSES. ADULT AND JUVENILE. ENROLLMENT 1947 ONLY. 2401 WILSHIRE BLVD., LOS ANGELES 5, CALIF.

NORTON SUMMER TERM Fine Art Courses

SCHOOL JAMES M. WILLSON ERIC LUNDGREN ANN WEAVER

W. PALM BEACH FLORIDA

Personal Instruction by

BRACKMAN

Summer Painting Classes will re-open in Noank on June 30th. For information kindly write
Tel. Mystic 358

CENTRAL CITY

COLONY COLORADO Kermit Ewing • Margaret Kerfoot PAINTING . COMPOSITION . WATERCOLOR

AUGUST 1 - SEPTEMBER 1 M. KERFOOT, HOOD COLLEGE, FREDERICK, MD. Blackstone College in Virginia, while Dennis Thompson is in charge of the extensive recreational program. (July 1-August 26.)

For the 22nd consecutive season, the Anson K. Cross School will offer courses in oil, watercolor, charcoal, landscape and portraiture at Boothbay Harbor, Maine, from June to September. The School still uses the Vision System be-gun by Mr. Cross in 1888, and the Vision-Training instruments which he invented. The faculty is made up of Dr. G. R. Brigham, director, John Conant Cobb, Edwin L. Brown, Emma Gardner and John A. Lynch.

Nantucket Island's growing fascination as a place where artists may work, play and flourish will be emphasized by the second season of John Berg-schneider's Nantucket School of Art. The theme of the school, which opens June 15, is freedom of expression, Mr. Bergschneider, one of Boston's younger sculptors, will teach his art as last year. Max Schallinger, ex-Bauhaus, who not only paints vigorously but does some strange things with flotsam picked up along the shore, will be instructor of painting; Burton S. Eddy, instructor of design; Jason Berger, instructor of painting; Philip H. Darling, assistant instructor of painting and design. B. Jane Hurtt is associate director.

The San Diego School of Arts and Crafts, formerly located at Ocean Beach, has moved to quarters on La Jolla Boulevard which include a gallery and studio on the first floor, a second gallery above, and a classroom and school store in the basement. In the summer session (June 26-September 26), Director O. R. Louden will teach landscape and portrait classes; Mrs. Louden, art appreciation, design and color theory; Eleanor Wilkevich will instruct junior classes; Belle Baranceaunu, life drawing and composition; Thelma Underhill, life portrait and erafts; and Clarence McCabe. drafting, commercial lettering and layout. Joseph Earl Schrack, who has just joined the faculty, will conduct special landscape classes.

Diminutive Rosa Lee, who exhibited portraits at the Arthur U. Newton Galleries last January, will open her school of portrait painting in Provincetown (Mass.) on June 16 and continue individual instruction to September 17.

Correction: Walter Quirt and James McConnell plan to hold their summer painting group in Iron River, Michigan, not East Lansing, as was reported.

UMMER ART CLASSES IN NEW YORK CITY

Never held a brush? Can't draw a straight line? Many of our students couldn't either. But they learned to paint remarkably well in a short time . . . and have fun too. individual instruction.

JON GNAGY

School of Painting for Beginners Featured on N.B.C. Television 2 Columbus Circle at 58th and B'way Y. C. COlumbus 5-4476

JEFFERSON WORKSHOP

Sculpture

3 hours daily 5 days a week \$16 per month MORNINGS - AFTERNOONS

S

0

60

MI

Full

incluseul)

MON

846

C

58

HII

Con

100

Instructors:

AARON J. GOODELMAN ABRAHAM HARRITON FRANK KLEINHOLZ HERBERT KRUCKMAN NORMAN LEWIS

JEFFERSON SCHOOL of SOCIAL SCIENCE

575 Avenue of the Americas, New York 11 WA. 9-1600

RHODE ISLAND

SCHOOL

Confers B.F.A. and B.S.

One of the country's outstanding art education centers. Fashion. of DESIGN int., advertising, indus. design Textile eng. design; painting, illus., sculpture, architecture, land scape architecture, art educ. 16 bldgs., textile plant, studios, labs, dorms, museum, theatre. Social program. Coed. Est. 1877. Folder. 18 College St., Providence 3, R. I.

Paint in tropical Florida under LEONETTI

From Art Students League, N. Y. COMPOSITION, FIGURE, PORTRAIT, LANDSCAUE AND STILL-LIFE. Approved under G.I. Bill of Rights

TAMPA ART INSTITUTE Municipal Auditorium, Tampa, Florida

AYTON SCHOOL

Painting, Illustration, Advertising Design, Fashion Illustration, Dress Design, Photography, Industrial and Interior Design. Summer, Fall, Winter terms. Catalog. Charlotte R. Partridge, Miriam Frink, Directors, Dept. 557, 758 N. Jefferson St., Milwaukee 2, Wis

SUMMER CLASSES

LANDSCAPE - PORTRAIT BENNINGTON, VERMONT

ANSON K. CROSS ART SCHOOLS

Summer—Boothbay Harbor, Maine
G. R. BRIGHAM, Ph.D., Director
Edwin L. Brown, John Conunt Cobb,
Emma Eve Gardner, Associates
VISION-TRAINING METHOD—ALSO HOME
STUDY EXTENSION COURSES—College
Credit Certificate

THE LAKE PLACID SCHOOL OF ART

offers a special 10 week Summer Course in Life and Anatomy under Elmer J. Tomasch. Author of The ABC's of Anatomy. Also courses in Painting , Drawing , Composition For Information Address: Box 82, Lake Placid, N.Y.

SCOTT CARBEE SUMMER TERM—July 1

Fall Term—Sept. 22
FINE AND COMMERCIAL ART, AIRBRUSH
ore 2547 Jessica M. Carbee. 1 -126 MASS AVE AC BOYLSTON ST. BOSTON

34

The Art Digest

S Po

in R di

Jur

365 PAINTING DAYS PER YEAR IN SAN DIEGO!!!

San Diego School of Arts and Crafts

"The Art School on the Cliffs at Ocean Beach"

ORREN R. LOUDEN. Director, Former Director THE VILLAGE SCHOOL OF ART 6063 La Jolla Boulevard, San Diego

E

11

n 11-

er

la

DL

TS

ign.

log.

S

.5

ME

Y.

gest

MONTCLAIR ART MUSEUM ART SCHOOL

Full First and Second Year Fine Arts Instruction, including painting, drawing, color and design, sculpture, and art history. Catalogue on request. Limited enrollment, approved for veterans. NEW JERSEY MONTCLAIR

The CONTEMPORARY SCHOOL of ART

Classes throughout the year in LIFE DRAWING • PAINTING COMPOSITION • ILLUSTRATION

Instructors:

Moses Soyer • Philip Evergood Lewis Daniel • Louis W. Goland 846 Flatbush Ave., B'klyn. | Ngersel 2-2116, NAvarre 8-8041

CENTRAL PARK SCHOOL OF ART

LIFE DRAWING, PAINTING COLOR COURSE. Catalogue D.

ARTHUR BLACK, Director 58 West 57 St., N. Y. 19

BROOKLYN MUSEUM ART SCHOOL

Est. 1898 - Augustus Peck, Supervisor
• PAINTING • SCULPTURE • GRAPHICS APPROVED FOR G. I. TRAINING

SEND FOR FREE CATALOGUE "D"
Eastern Parkway, Brooklyn 17. NE 8-4486

HILL and CANYON SCHOOL of the Arts Fine and Commercial Arts, Crafts

Contemporary Dance with Elizabeth Waters

Special work and classes for G.I.'s Summer Session, June 23-Aug. 15. Catalog 1005 Canyon Road Santa Fe, N. Mex.

UMBERTO.

ROMANO

Catalog Don Request SCHOOL
Gallery - on - the - Moors
Approved under G.I.
DF ART
JULY - AUGUST EAST GLOUCESTER, MASS.

RINGLING School of

Study Art in sunny Florida. Faculty of out-standing artists. Use Ringling Museum. Dormi-tories. Unbelievably low cost. Summer term: 12 weeks commencing June 9. Write for catalor & folder "In Florida Sunshine." Address: Jas. A. McClendon, Exec. Sec'y.

Sarasota, FLORIDA

Paint this Summer July - August in the COLORADO ROCKIES ROYAL GORGE ART SCHOOL under personal MAX BERND-COHEN

For Information Address MILTON ANDRUS Canon City, Colo.

Chicago Local Show

[Continued from page 9]

midget Matisses and the pewee Picassos would do after them.

Speaking of trees, Julia Techla, one of our half a dozen Chicago "modernists" who know what it is all about, has a tree in the show as crazy as anything you can imagine, but that comes through delightfully, like the nonsense of Lewis Carroll or Edward Lear. The Oak, she calls it, and it is an upstanding oak as sturdy as the one from which the old oaken bucket was sawed out. But Thecla's oak is something that even Burbank couldn't have created under a thousand years. On this oak are leaves of all sorts of oaks-red oak, black oak, British oak, burr oak, post oak, cork oak, rock chestnut oak, and some more, all labeled in ink. All are correct botanically, I'm told-and it all adds up to art.

Mitchell Siporin's major prize winning *End of an Era*, a composite expression of his thoughts and feelings about war-torn Italy, is bitter and melodramatic.

Lester O. Schwartz won a prize with a pure abstraction of forms and color planes, Projection and Recession, about as good as anything likely to be invited for the much-dreaded all-abstract American show in the autumn.

Ellen Lanyon, 21, does something at least original in the bizarre art of "collage" in a minor prize picture, Elevated Night. The "L" structure in her picture is of metal leaf.

Elaine Pappas does a couple of female nudes on an island in the South Seas, in pretty good rivalry of the male disciples of Gauguin.

An oddity of the show is the appearance of both the sister and the mother of Mitchell Siporin, major prize win-ner. Jennie Siporin, the mother, who started painting five years ago, after her son became noted, offers a primitive slant on the massacre, *Lidice*. The sister, Shoshanna Siporin, who paints under the name of "Shoshanna" so as not to come into too noticeable rivalry with her brother, is represented by a less bitter picture than either her mother's or Mitchell's, called Park Bench Philosophers, with a touch of

A SUMMER ART COLONY IN

WESTERN NEW YORK

Excellent subject matter, entertainment for all members
of the family. Water Golor, 011, Beginning Drawing,
Outdoor Sketching, Individual Studios, Indoor Gallery,
located on a lake.

Write for Folder

SUN SET STUDIOS Box 61, Caneadea, N. Y.

PAINTING CLASS

GEORGE PICKEN

JULY and AUGUST

BERKSHIRE MUSEUM

PITTSFIELD, MASS.

MAURICE MANAGEMENT OF THE PROPERTY OF THE PROP

G L I C K M A N • TEACHES SCULPTURE

the School for Art Studies 250 West 90 Street, cor. B'way. SC. 4-9518

FASHION ACADEMY

THE SCHOOL OF FAMOUS GRADUATES



FASHION DESIGN STYLING . BUYING MERCHANDISING FASHION ILLUS. TRATION . STAGE & SCREEN DESIGN

EMIL ALVIN HARTMAN America's Foremost Fashion Instructor and Style Authority will determine your particular aptitude for a career in fashion. Specialized training in limited groups of only six students under an expert. Book 25.

Home Study Course Request Book 25H. 812 FIFTH AVE., NEW YORK 21, N. Y.

Jerry Farnsworth SCHOOL OF ART ON CAPE COD JUNE 30th TO SEPTEMBER 7th

Approved Under G.I. Bill Write for Circular: Madeline Nickerson 78 North Truro Massachusetts

The APT INSTITUTE of Chicago

SUMMER SCHOOL

June 30 through August 8 Fine Arts, Industrial Art, Advertising Art, Teacher Training. Michigam Ave. at Adams St., Chicago 3, Illinois. Box 100

COLORADO SPRINGS FINE ARTS CENTER

SUMMER SESSION JUNE 30 - AUGUST 30 Peppino Mangravito, Directer Lawrence Barrett, Edgar Britten, George Vander Siuls, John Heliker

Classes in drawing, painting, landscape and lithography. Address: Registrar, Colorado Springs, Colorado

INSTITUTE

School of Design for Women
103rd YEAR. Textile design,
commercial illustration, adversing art, art education, fashion design, fashion illustration, painting, interior design
and decoration. B.F.A. in all
courses. Day, evening, Saturday classes. Residences. Catalog.

1326 N. Broad Street, Phila. 21, Pa.

CALIFORNIA COLLEGE OF ARTS & CRAFTS

Advertising and Commercial Art Teacher-Training

Fine Arts — Four Degrees granted including Master of Fine Arts.

Write for catalogue
5212 Broadway, Oakland 11, Calif.

SCHOOLof FINE ARTS

CANNON Summor Landscape Class
Marblehead, Mass.

Winter School Philadelphia, Pa.

Approved G.I. Bill of Rights

Information before June 1st: 307 Failer Bidg., 10 S. 18th Street, Philadelphia 3, Pa After June 1st: 40 Beacon Street, Marbiehead, Mass

KERR SCHOOL OF ART Beginning & Advanced Students

Painting Sculpture Underpointing Graphic Arts Ceramics Paint Grinding write Kerr, 365 W. 20th St., New York City SUMMER SESSION

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

NATIONAL PRESIDENT : F. BALLAED WILLIAMS 31 Highland Avenue, Glen Ridge, New Jersey NATIONAL SECRETARY : WILFORD S. CONBOW 184 West 57th Street, New York, N. Y.



NATIONAL VICE-PRESIDENT : ALBERT T. REID c/o National Secretary

NATIONAL TREASURER . EDMUND MAGRATH 430 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK Mrs. Florence Lloyd Hohman, 306 Rossiter Avenue, Baltimore, Maryland NATIONAL EXECUTIVE COMMITTEE

WAYMAN ADAMS, LIGHTL BARETMORE, A. F. BRINCKERHOFF, LOUIS BETTS, DEAN CORNWELL, HAEVET DUNN, GORDON GRANT, WILLIAM H. GOMPERT, NILS HOUNES, FLORENCE LLOYD HOHMAN, GEORG LOBER, HOBART NICHOLS DE, GUSTAVE J. NOBACK, CARLTON PENNY, CHARLES C. PLATT, TABER SEARS, HERBERT M. STOOPS, PREDERIC WHITAKES, JOHN SCOTT WILLIAMS, KRITH SHAW WILLIAMS, PAUL W. WHITENES, JOHN G. WOLCOTT.

Perversion—Conversion—Or What?

There is food for thought in the quoted declaration of a lady picture dealer at a recent meeting of the proponents of the State Department art.

It would be rather laughable were it not serious, for it brings us up abruptly with the fact that public bequests are being man-handled and used for purposes entirely foreign to those who, in their public spirit, provided them.

This lady asserted, according to THE ART DIGEST, that five of the eight paintings, newly purchased by the Los Angeles Museum with funds provided by the William R. Hearst Foundation, are by artists in the rejected State Department collection and gives the names.

Then she naively asks, "Is Mr. Hearst both attacking and supporting modern American Art?"

This is certainly taunting Mr. Hearst with the fact it is possible to thwart his purposes and views by un-cooperative administrators. We have but to look back on the fate of the Logan Fund and the Ferguson Fund to know how these funds get into the control of persons who are able to use them in an entirely different manner than their generous givers must have planned

It is doubtful that Mr. Hearst ever allows anyone more than one bite at him, and any other prospective benefactors who contemplate giving their money for art purposes will do well to safeguard those funds with saving provisions. They should look well, also, into the character of the administrators.

Let's Get It Straight

There is a great hullabaloo about this art (quote) for which many counttries had sent in requests, (unquote), and which we are therefore denying them. The people who make these statements are either uninformed or are deviating from the truth. To use one of the oft-quoted remarks of the late Al Smith, let's look at the record.

uni

dille

ton

pro

em

det

of

let

de

we

WI

ess

col

are

ap

of

in

the

SOL

SCE

as

jus

115

hin

as

us

pu

Ar

at

occ

ber

pre

an

qu

an

fyi

pri

cec

sta

be:

Mi

Ma

he

G

reg

dis

op

CO

in

an

ag

ing

bu

thi

eit

tin

nig

Ju

1

Many Committees in Congress and Senators and Congressmen have dug deeply into this and here are the facts as disclosed by Congressman Fred E. Busbey of Illinois in a speech before the House on May 13th. He shows that this collection was assembled more than a year ago, in May, 1946, but that none of these "requests" were received until October of that year.

Mr. Busbey further shows how these "requests" were drummed up—manufactured, and makes public the letter that instigated it all, and names the author of it. So, don't let anybody try to ram this fabrication down your throat again. There just weren't any requests. Is that plain enough?

And, by the way, that speech of Mr. Busbey's is interesting reading and very enlightening, especially for anyone who would like to get the real low-down on who's who and what in American art. He is not at all backward about naming names and dates.

Simplification in Painting

We are privileged to run a series of short articles by our distinguished Board Member, Frederic Whitaker, who has a manner of looking at things with an analytical and practical eye. Mr. Whitaker, an outstanding watercolorist, is former President of Audubon Artists.

We have all been told, a thousand times, of the virtue of SIMPLIFICA-TION in our painting, but all truths are platitudes and we must have them hurled at us from all directions before they really sink in.

A perfect composition excludes everything that fails to help. It is astonishing how much material in a scene can be dispensed with, if one will view his subject analytically—how much matter it contains that contributes nothing to

the beauty of the work. We are looking at an oak tree, for instance. It has a million beautiful leaves, sound dark limbs, decayed white branches, apertures through which the light shines, etc. If the tree alone is the subject of our painting, or a part of the tree, then these dark and white limbs, the individual leaves and the apertures might be considered as parts of a prearranged pattern, and we would include them, or some of them, in our painting. Instead, let us say, we are painting a panorama, of which the oak tree is just a green circle in our pattern. Then we paint the tree as a green circle, and we leave out all the details mentioned above.

Like a "brief" that runs to a score of pages, a simplified pattern may have a great deal of detail. Brevity does not necessarily mean the use of few words. It means stating the case without waste of words, whether twenty or twenty thousand are required. In painting, all depends on the scale of the pattern we decide upon. Assuming our pattern runs to small spots rather than large ones, this simply means subdivision of the greater masses and more detail in total, but whether we make our divisions large or whether we make them small, each spot must be a separate



STATEMENT OF FACTS No. 3 CONCERNING OVERPAINTING

One of the major tribulations of every painter is waiting for the moment when a painting can be safely overpainted. The use of Copal-Oil Medium offers in this respect the following advantages:—While painting wet-in-wet, colors can be easily superimposed and "dragged" one over the other. This is due to the specific viscosity of the medium. Overpainting can follow when a painting is superficially dry—in the majority of cases after twenty-four hours or even sooner.

PERMANENT PIGMENTS Manufacturers of Fine Artists Oil and Water Colors 2700 HIGHLAND AVE., CINCINNATI 12, OHIO

Get Mr. Taubes' booklet, "Varnishes and Mediums," from your Permanent Pigments dealer, or write to the above address. It's FREE.



COPAL PAINTING MEDIUM— LIGHT or HEAVY, 4 oz. 65c COPAL VARNISH, 4 oz. 65c COPAL CONCENTRATE, 2½ ounce bottle....\$1.25

Certified statement of contents as specified by the American Artists Professional League unit, and all detail within that unit must be arranged, subdued, or simplified so that it just provides a texture or tone for that unity without unduly obtruding itself.

As long as there is discipline and order in our pattern—

provided each spot and unit retires to its planned degree of eminence—our pattern is simple, despite its possible great detail, and, reversely, just as soon as our parts get out of hand, depart from their proper intensity, or run into parts

hand, depart from their proper intensity, or run into parts of other units, our pattern becomes confused and gaudy. In designing our painting, before putting brush to paper, let us remember that the beauty of a scene before us may depend entirely upon two or three simple factors. Assume we are studying a sunset. Anyone can see it is beautiful. Why is it beautiful? The artist sees at a glance that the essence of the scene's beauty is a few definite shapes and colors in certain relationship. He sees to it that these factors are the foundation of his composition. He allows them to appear as sky, clouds, hills, etc., principally as a concession to the many spectators who will view his work, the recipients

of his message; for, after all, we must couch our messages in a language that the intended recipient understands.

On the other hand, the novice, simply seeing beauty in the above-mentioned scene, and failing to understand its source, would feel that all of the myriad details of the scene were important contributions and would include them in his portrayal. Let us get out of our novice stage with

as much expedition as possible.

So when we begin to plan our picture, let us first decide just what the simple combination of effects is that attracts us (and you will find always that beauty is a simple combination of effects) and let us stick very close to that formula as we proceed. Let everything else be subordinate, and let us relegate all other factors to their proper station. Before putting anything into our picture let us first decide if its inclusion is necessary, and let us leave it out unless it is definitely necessary. We put no detail into the picture simply because it is in the scene.—Frederic Whitaker.

American Art Week

ate-

are one

late

and

dug acts E. fore that han one intil

hese anu-

tter the try your any Mr

very who n on

art.

am-

eries shed who with

Mr. rist,

tists.

sand ICA-

uths

hem

efore verynish-

can v his

atter ng to

tiful ayed hich

alone

part vhite the parts

rould

our

are

oak pat-

reen

etails

re of

have

ords.

vaste

renty

g, all n we

ttern large

on of ail in

divi-

them arate

igest

Now is the time for our entire organization to be actively at work on their plans for American Art Week which will

occur, as usual, the first week in November.
Our most active Chapters have proven the tremendous benefits accruing from this endeavor and pointed the way to make it a distinct success. And they have made it a very

profitable one for the artists.

Some States, as New Jersey, have been particularly active and therefore very successful. In 1946 they had exhibitions in every county in the State. The Indiana showing was quite as notable. California and Maine were in the first line and many other States made showings which brought gratifying roulds to the made showings which brought gratifying roulds to the made showings which brought gratifying roulds to the provide states and their contests and their contests. fying results to themselves and their artists, and much pride to your Board.

You can profit from the experiences and plans of pro-cedure of other Chapters. Please don't wait till Fall to get started. Let's all bend our energies to make this by far the best American Art Week ever. That is setting a high mark but it can be done. Keep us advised of your doings.

You should communicate with your National Director. Mrs. Florence Lloyd Hohman, 306 Rossiter Ave., Baltimore, Maryland, who will give you any needed information and helpful suggestions.

Get It in Writing

Again, as in many another case, we have been consulted

regarding a large painting over which there is a sizeable dispute. In fact, it has already found its way into court.

Once again, also, there seems to be a wide difference of opinion as to a number of things in connection with this commission. The price, terms and reproduction rights are in dispute.

So much of this could be avoided if the parties of the first and second parts would only make a few notes of their agreement at the time of its making, and put them in writing and sign them. Not a bad idea to have them witnessed,

but most commissions are hardly sizeable enough to bring in a third party.

The party for whom this particular work is being done has a very determined conviction that the right to reproduce this painting and sell the prints is his. It is a bit late for either of them to prove their different contentions at this

Get it in writing and save yourself a lot of sleepless nights.—Albert T. Reid.

For paintings that will live through the ages

Detail from "Woman With a Rake" - Jean Francois Millet (1814-1875)



Courtesy of The Metropolitan Museum of Art

Sargent FINE Colors

Sargent colors have long been the choice of artists of eminence. Their good judgment in selecting Sargent oils is confirmed by laboratory experiment. Even the highest government standards, which are not met by many foreign colors, are exceeded by the Fine Arts Colors of Sargent.

Sargent Color Mediums for the discriminating Artist Oils . Water Colors Pastels Air Brush Colors and others

American Artists' Color Works, Inc.

SARGENT BUILDING 5601 FIRST AVE. BROOKLYN 20, N.Y.

COLORS Sargent

COLORS by SARGENT

Top Quality at Low Cost

Hi-Test Colors conform with the specifications of contents os requested by the American Artists Professional League.

June 1, 1947

CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO Art Institute To June 27: Life Magazine War Art; Students Work. ANDOVER. MASS.
Addison Gallery To June 15: Tex-tile Panorama.

ATLANTA, G. . High Museum June: Adult School

Adama.

Adama.

Annual.

Museum of Art To June 22: Early Christian and Byzantine Art.

Walters Gallery To June 15: Book Paintings of the Indian Court.

BENNINGTON, VT.
College Gallery June: Holden Collection Cotton Printing.

lection Cotton Printing.

ROSTON, MASS.

Artists Guild To June 28: Members Spring Exhibition.

Boll & Richards June: American Paintings.

Institute of Modern Art June: Painting in France 1939-1946.

Museum of Fine Arts To June 20: Mediacad Man.

Public Library June: Prints of Children.

Aren.
Stuart Gallery To June 7: Esther Rolick Oils.
Vose Gallery June: American Art.
BOWLING GREEN. OHIO
Art Workshop To June 6: Bee Gee
No-Jury Exhibit.
CAMBRIDGE. MASS.
Forg Museum To June 5: Modern
Soulature.

Sculpture.
CHICAGO. ILL.
Art Institute From June 5: 51st
Regional Annual: To June 22:
Winterbotham Collection: Contem-

winterbotham Collection; Contemporary American Art.

AAA Galleries To June 11: Wallace Herndon Smith.

Lakeside Press June: American Design Exhibition,
Palette & Chisel Academy June: 52nd Annual Show.

CINCINNATI, OHIO Art Museum To June 22: Jewish Art Museum To June 22: Jewish Art Objects. Taft Museum June: Ben Zion; Fred

Farr Pottery.
CLEARWATER, FLA.
Art Museum To June 15: 5th Gulf

Coost Annual.
CLEVELAND, OHIO
Museum of Art To June 29: 150
Years of Woodcuts.
COLORADO SPRINGS. COLO.
Fine Arts Center To June 15: Karl
Knaths; From June 17: 11th Ceramic National.

Ring Aris Center To June 15: Rari Ringths; From June 17: 11th Cera-mic National.

COLUMBUS, OHIO
Gallery of Fine Arts To June 20: The Mediaeral World.
DAVENPORT, 10WA
Municipal Gallery June 8-24: I.B.M.
Mexican Show.
DENVER, COLO.
Chappell House To June 10: Na-tional Ceramics Exhibition.
Art Museum To June 15: Max
Weber: June: Leonardo da Vinci.
DETROIT, MICH.
Institute of Arts To June 15: Wash-ington Allston; June: Portraits of Psychotics.
FITCHBURG, MASS.
Art Center To June 9: Contem-porary New England Artists.
GREAT NECK, N. Y.
Association Galleries June 7-14: 5th National Annual.
GREEN BAY, WIS.
Neville Museum June: Sara Hess
Oils.
HOLLYWOOD, CALIF.

HOLLYWOOD, CALIF. 134 N. La Brea June: George Sam-

erjan, INDIANAPOLIS, IND. Herron Institute To June 8: 40th

Regional Annual.

JERSEY CITY, N. J.

Museum Galleries To June 14:

Painters and Sculptors Society Annual.

LA JOLLA, CALIF. Art Center To July 1: Ben Messick

Oils.

LOS ANGELES, CALIF.
County Museum To Aug. 15: 2nd
Regional Quarterly.
Cowie Galleries June: Doris Deutsch,
Stendahl Galleries June: Ancient
American Art, Modern French
Paintings.

Stendahl Galleries June: Ancient American Art, Modern French Paintings.
Vigeveno Galleries To June 12: Julian Ritter: June 15-July 4: H. Warsaw and Lali Reinhardt.
LOUISVILLE. KY.
Speed Museum June 8-29: 1947 La Tausca Show; Mediaeral Spirit.
MANCHESTER. N. H. Currier Gallery June: Thomas Eakins Centennial.

Currier Gallery June: Thomas Dubino Centennial. MILWAUKEE, WIS. Art Institute To June 10: Modern Architecture.

MINNEAPOLIS, MINN. Institute of Arts To June 15: In-dustrial Design. University Gallery To June 16: Pho-

tography Shows. Walker Center To June 15: John Marin: To 22: Pedro Figari.

MONTCLAIR. N. J. Art Museum June: Watercolor Shows.

MONTEREY, CALIF.
Pat Wall Gallery To June 8: Dan
Harris Oils.

NEWARK, N. J. Newark Museum To June 15: Pot-tery and Porcelain 1688-1900.

NORFOLK, VA.
Museum of Arts To July 13: Con-temporary Watercolors.

PARIS, FRANCE Musee Carnavalet To June 16: La Nuede et Paris, PASADENA, CALIF. Art Institute June: Society of Art-

ists Annual. PHILADELPHIA, PA. Academy of Fine Arts To June 15: Albert Serwazi Oils; To 22: Dutch Painting

intings.
Alliance June: Watercolor An-

nual. Artists Gallery To June 18: Robert N. Taylor. Museum of Art To June 8: Henri

Artists Gallery (61E57) To June James Sterling: June 9-28: G

Club Annual.

Babcock Gallery (38E57) June:
American Paintings Group.
Barbizon Plaza Gallery (58 and
Sixth) To June 28: Jeanne Mertz

Watercolors.

Barzansky Galleries (664 Madison)

June: Group Show.

Bignou Gallery (32E57) To June 6:

Tilly Losch.

Binet Gallery (67E57) June: Modern French and American Paint-

ern French and American ings.
Somestell Gallery (18E57) To June
7: Arthur Schwieder Group; June
9:21: Father Guillermo Butler.
Brooklyn Museum (Eastern Pkwy.)
To June 8: 14th Watercolor Biennial; From June 25: Faces in

Brummer Gallery (110E58) June:

Old Masters.
Buchholz Gallery (32E57) To June
21: Drawings by Contemporary
Painters and Scutptors.

Carstairs (11E57) To June 27: Wa-tercolors of Paris, Aicardi and de

tercolors of Paris, Aicarat umu ac Negrac. Sentury Association (7W43) June: Drawings from the Fogg Museum, Ontemporary Arts (100E57) To June 6: A Vista In The Venetian Cafe; From June 9: Early Summer

Cale; From June 9; Early Summer Group.
Cooper Union (Cooper Sy.) June 2-7: 88th Art School Annual. Downtown Gallery (32E51) June: American Art 1800-1947. Durand-Ruel (12E57) June: Selected French and American Paintings. Durlacher Bros. (11E57) June: 0ld and Modern Paintings and Draw-ing.

and Modern Paintings and brainings.
Duveen Bros. (720 Fifth) June: Old Masters.
Exan Gallery (63E57) June: Modern American Group.
Eggleston Galleries (161W57) June: Group Show.
Sth St. Gallery (33W8) To June 15: Marine Paintings.
Sth St. Playbouse (52W8) To July 1: Nocturnes, Leslie Powell.
Paint Gallery (601 Madison) June:

1: Nocturnen, Leslie Powell.
Feigl Gallery (601 Madison) June:
Gallery Artists Group.
Federation Bidg. (163W57) June:
Joseph Schepp.
Ferargil Galleries (63E57) June:
Summer Group.
44th St. Gallery (133W44) June:
Ambellam and Cronbach.

Fifth)

riated American Artists (711 h) From June 16: 2nd Print

Matisse. June: French and Amer-

Matisse; June: French and American Masterpieces. 9. Daniel Garber. Herbert Pullinger,
Sessler Gallery To June 15: Audubon: Carney Institute To June 15: Permanent Collection.
PITTSPELD, MASS.
Berkshire Museum June: Marguerite Casteins

Castaing.
PROVIDENCE, R. I.
Museum of Art June: 68th Students Annual.
Artists Galleries June 9-21: Adele

MacColl Peckham RALEIGH, N. C. State Art Gallery To June 27: Theo

Hios.
RICHMOND. VA.
Art Museum June: Two Arts of

the Theatre.
ST. LOUIS. MO.
Art Museum To June 17: Contemporary British Paintings; June:

Costume Panorama.
SACRAMENTO, CALIF.
Crocker Gallery June: Dorothy
Archer: Prints.

Crocker Gallery June: Dorothy Archer; Prints. SAN DIEGO. CALIF. Fine Arts Gallery June: Sketches of Children.

SAN FRANCISCO, CALIF.
City of Paris From June 10: Group

Show: Terebova Sculpture.
Museum of Art To June 22: Landscapes; Lipchitz Sculpture.
School of Fine Arts To June 20:
Annual Student Show.

SPRINGFIELD, MASS. Smith Museum June 19 100 Print Salon. 19-July 8: PSA TOLEDO, OHIO

Museum of Art To June 20: The Mediaeval World. TORONTO, CALIF. Art Gallery June 8-15: Folk Fes-

tival,
TULSA, OKLA.
Philbrook Center From June 17: 2nd
American Indian Painting Annual,
UTICA, N. Y.
Munson-Williams-Proctor June: Cam-

Munson-Williams-Proctor June: Camera Prin's Annual.

WASHINGTON, D. C.
Artists Guild To June 13: 5th Annual All Media.
Pan American Union To June 10: Peruvian Textiles.
Smithsonian Institution June: Maurice Kidjel Pastels; To June 22: Sam Thal.

ST CHESTER, PA.
Center June 9-14: 16th Spring

Annual.
WILMINGTON, DEL.
Art Center To June 15: Portraits
of Delawareans.

EXHIBITIONS IN NEW YORK CITY LXH A. C. A. Gallery (63E57) To June 14: Hy Cohen. Acquavella Galleries (38E57) June: Old and Modern Paintings. Allison & Co. (32E57) June: Watercolors and Brawings. American Academy (155 and Bdwy.) June: New Members Show. American British Art Center (44W 56) To June 14: Justine Fuller. Architectural League (115E40) June: Tomorrow's Buildings. Argent Galleries (43W57) To June 14: Non-Jury Show National Association Women Artists. Artists Gallery (61E57) To June 7:

French & Co. (210E57) To June 14: Guy de Neyrac and Pierre Dubuat Watercolors. Frick Collection (1E70) June: Per-manent Collection.

manent Collection.
Friedman Gallery (20E49) June: PerBriedman Gallery (20E49) June: Robert O. Buch Watercolors.
Galerie St. Etienne (46W57) To
June 14: Grandma Moses.
Garret Gallery (47E12) June: ProJessionals. Primitives. Amateurs.
Gramercy Galleries (38 Gramercy
Pk.) Closed.
Grand Central Art Galleri
Vanderhil

Jessianals. Primitives. Amateurs.
Gramercy Galleries (38 Gramercy Pk.) Closed.
Grand Central Art Galleries (15 Vanderbilt and 57th St. Branch)
June: American Group.
Groller Club (47260) To June 15:
Iconography of American Industry.
Hammer Galleries (882 Fifth) June:
Permanent Collection.
Kennedy & Co. (785 Fifth) To
June 28: Grace Gray Wa'ercolors.
Kleemann Galleries (65E57) To
June 27: Randall Davey Oils;
June: Jesus Reyes Gouaches.
Knoedler & Co. (14E57) To June 26: Groce Paintings by Andrey
Arinoff.
Kootz Gallery (15E57) To June 7:
Carl Holty. Byron Browne.
Kosciuszko House (15E65) To June 15: B. J. Czedekowski Portraits.
Kraushaar Galleries (32E57) June:
Gallery Artists Group.
Laurel Gallery (48E57) To June 7:
Beulah Stevenson: June 9-30: Gallery Artists Group.
Levitt Gallery (16W57) From June 7:
Watercolor Group.
John Levy Gallery (11E57) June:
15: Group Exhibition.
Lillenfeld Galleries (21E57) To June 15: Group Exhibition.
Lillenfeld Galleries (21E57) To June 15: Group Exhibition.
Lillenfeld Galleries (21E57) To June 12: Modern French Paintings.
Lincoln Gallery (0cean Pkwy.
Bklyn.) To June 20: Modern
Group Loan.
Luyber Galleries (Hotel Brevoort.
Tifth at 8) June: Group Show.
Macbeth Gallery (11E57) June:
Oils. Watercolors by Contemporary
American Artists.
Marquie Gallery (16W57) Closed.
Matisse Gallery (16W57) Closed.
Matisse Gallery (16W57) Closed.

Matisse Gallery (41E57) To June 1:
Miro.
Metropolitan Museum (Fifth at 82)
June: Costume Institute: Renaissance Drawings and Prints; The
Mediaval World.
Midtown Galleries (605 Madison)
To June 14: Contemporary American Drawings Group.
Milch Galleries (108W57) June:
Selected Group, American Artists.
Morgan Library (29E3d) To July
26: Flowers of Ten Centuries.
Morton Galleries (11TW58) June:
Group Exhibition.
Museum of the City of New York

m of the City of New York h at 103) June: Ohrbach

(Fifth at 103) June: Ohrbach Collection.

Museum of Modern Art (11W53)
To June 15: Printed Textiles for the Home: Frank Lloyd Wright.

Museum of Non-Objective Painting (24E54) To July 16: Moholy-Napy Memorial Exhibition.

New Age Gallery (138W15) From June 9: Annual Sponsors Shoue.

New York Historical Society (170 Central Pk. W.) To July 13:

Historic Treasures of Trinity Church.

Historic Treasures of Trinity Church,
Newhouse Galleries (15E57) June:
Old and Modern Paintings.
Newman Gallery (150 Lexington)
June: Clipper Ships, Steamers and
Yachts.
Newton Gallery (11E57) To June:
15: Alexander Sideris.
Nicholson Gallery (69E57) June:
18th and 19th Cent. Landscapes.
Nicrendorf Gallery (53E57) June:
Modern Group.
Niveau Gallery (63E57) June:
Closed.
Norheim Gallery (6007 8 Avenue Church Charles (1907 8 Avenue Church Charles (1907 8 Avenue Church Church Charles (1907 8 Avenue Church Churc

Closed.
Gorheim Gallery (6007 8 Ave.,
Bklyn.) June: Student Show.
Sorlyst Gallery (59W56) To June
14: Arlo Draston Paintings.
Parents Magazine Art Gallery (52
Vanderbilt) To July 1: Sculpture

Arents and Vanderbilt) To Juty 1.

and Ceramics,
Arsons Gallery (15E57) To June
21: New Sculpture.

21: New Sculpture.

Parsons Gallery (15E57) To June 21: New Sculpture.
Passedoit Gallery (121E57) To June 7: Nura; June: Group Show.
Perls Gallery (32E58) To June 7: Tschaebusov Graphic Work; June: Season In Review.
Pinacotheca (20W58) To June 7: Easton Pribble.
Portraits, Inc. (460 Park) To June 14: Portraits in Review.
Rehn Gallery (683 Fifth) June: Spring Group.
Riverside Museum (310 Riverside) To June 8: Japanese - American Group.

To June 8: Japunese.
Group.
Roberts Gallery (380 Canal) June:
Permanent Group Show.
RoKo Gallery (51 Greenwich) To
June 28: Glenn Chamberlain Wa-June 28: Glenn tercolors.
Sosenberg Galleries (16E57) June:
19th and 20th Century French
ican Paintings.

and American Paintings.
Salmagundi Club (47 Fifth) June: Salmagundi Club (47 Fifth) June: Summer Group, Salpeter Gallery (128E56) To June 14: Henry de Georroy. Bertha Schaefer (32E57) To June 28: Fact and Fantasy 1947. Schaeffer Galleries (52E58) June:

28: Fact and Fantasy 1947. Schaeffer Galleries (52E58) June: Old Masters. Schneider-Gabriel Galleries (69E57) June: Permanent Collection. Schultheis Galleries (15 Maiden Lane) June: Old and Modern Paint-ings.

ings.
Sculptors Gallery (4W8) June:
Sculpture in Plastics. Leo Amino.
Seligmann & Co. (5E57) To June
21: Outside New York-25 and 21: Under

Under. Serigraph Galleries (38W57) To June 14: Paintings by Printmakers. Silberman Galleries (32E57) June: Old Masters.
Tribune Art Center (100W42) June:

Tribune Art Center (100W42) June:
15 New Artists in Posturar Japan.
Valentine Gallery (55E57) Closed.
Village Art Center (224 Waverly)
To June 14: Lewis Daniel: To
July 15: Summer Group.
Weyhe Gallery (794 Lexington) To
July 9: New Paintings.
Whitney Museum (10W8) Closed.
Wildenstein & Co. (19E64) To June
7: Carlo Levi Paintings.
Willard Gallery (32E57) Closed.
Young Gallery (1E57) June: Old
and Modern Paintings.

